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TV World

international business magazine for television and video February 1987

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The state of play on the non-theatric circuit

UNITED KINGDOM
The challenge from Carlton

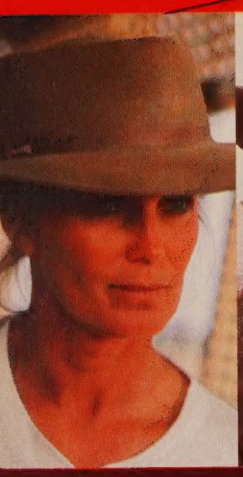
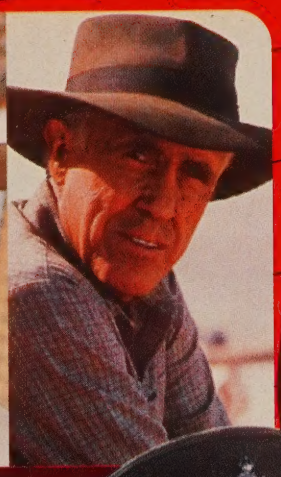
FRANCE
Picture clearer on new channel owners

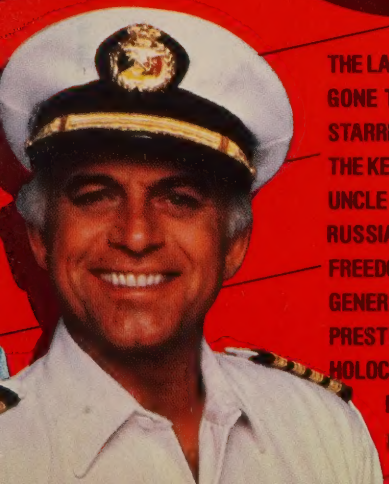
SWEDEN
SVT tries to win back soap audience

BELGIUM
All change as TV advertising arrives

MONTE CARLO MARKET
The shows at the Loews

At Monte Carlo and around the world. Worldvision



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UNNATURAL CAUSES

Rave notices and top ratings mark this film starring John Ritter and Alfre Woodard as a courageous and compassionate team attempting to link the illnesses of Vietnam vets to their wartime exposure to Agent Orange.

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Superstar Charles Bronson stars in a role that has made him a box-office winner. He plays a role of a just man propelled into a mission of eradicating evil. Also starring is Academy Award winner Jose Ferrer.

OCEANS OF FIRE

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WHERE THE BOYS ARE

A high-spirited romantic comedy of young men and women vacationing in the sun-and-fun capital of the U.S., Fort Lauderdale, starring Lisa Hartman, Lorna Luft, Wendy Schaal, and Lynn-Holly Johnson.

BLACKOUT

This hair-raising thriller races in spine-tingling fashion from start to finish as Richard Widmark, playing a small town police chief, pursues clues to unmask a devious psychotic killer.

CANNONBALL

David Carradine stars as a daring racing driver in this fast-paced exciting film which features the racing car pile-up of the century. Veronica Hamel also stars.

CLAUDIA

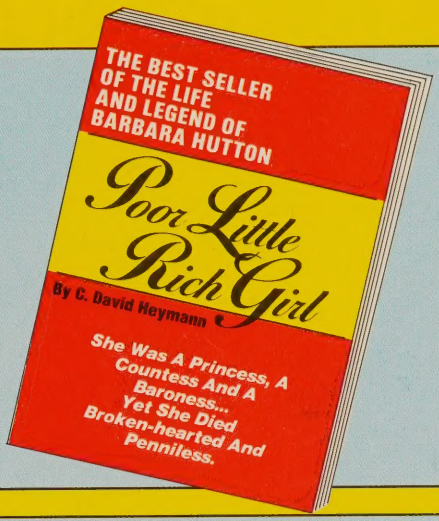
This compelling film follows four seasons in the life of a beautiful young woman — the seasons of love, betrayal, hate, and the inevitable winter of revenge. Deborah Raffin stars.

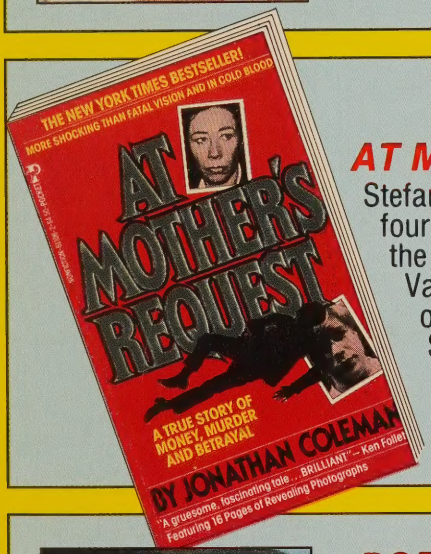
tains The World

3 New TV Miniseries

POOR LITTLE RICH GIRL

Farrah Fawcett stars as the famed heiress Barbara Hutton in the five-hour miniseries based on the best-selling biography of the same title. Barbara was a woman of fabulous fortune and secret heartbreak...a woman who was a Princess, a Countess and a Baroness — yet she died broken-hearted.



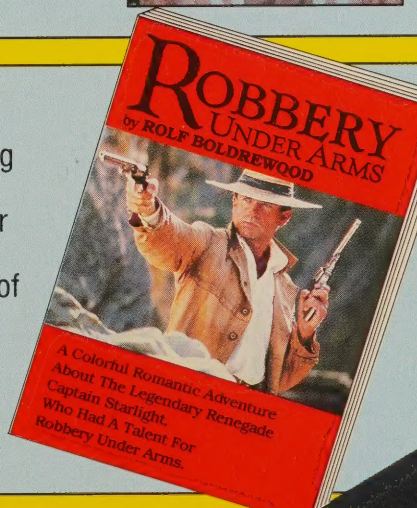


AT MOTHER'S REQUEST

Stefanie Powers stars in this top rated new major four-hour CBS Network miniseries adapted from the best-selling book of the same title. Hailed by Variety as "riveting", the miniseries is based on a true story of New York socialite Frances Schreuder (Stefanie Powers) who ordered her son to kill her millionaire father.

ROBBERY UNDER ARMS

An action-packed six-hour miniseries starring Sam Neill as the renegade of a noble family with a taste for fine wine, romance and other men's cattle. Neill plunges his gang, two brothers and an outlaw father, into a series of thrilling adventures.



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The top shows available at 1987's Monte Carlo TV market

ITEL's 'Dreams lost, Dreams found'. Screening in stand 3106.

Cover: From Central Independent Television's six-part drama 'Yesterday's Dreams'

THE Editor's LETTER

The fact that the US domestic industry is currently down in a trough of depression was noticeably reflected at the recent NATPE market. A session on bankruptcy was convened at the last minute; stands which were unveiled in a blaze of glory and dollar signs last year were trotted out again this time – quite understandably, given the money sunk into them, and the fact that they were built with the New Orleans Convention Centre in mind – but it added to the atmosphere of a flat economy.

The lack of hot new shows was doubtless a major reason for there being little charge in the air, but many buyers also seemed to have stayed away. Much of the market talk concerned the damning of "checkerboarding" – a scheduling experiment of airing a different sitcom in the same timeslot on each weekday, instead of "stripping" – as a failure; a condemnation which must worry some production outfits who have deficit-financed full runs of first-run sitcoms.

It certainly would appear as if the stations' attitude is partly responsible for checkerboarding's lack of success. One of the complaints about the concept has been that audiences are so used to stripping that they feel lost when faced with a different show each day. This is a problem which could be overcome with additional promotion, and indeed the producers are generally supplying promotional spots with their shows. However, faced with the choice of running a 30-second commercial, or a 30-second programme trailer, the stations go for the money.

For producers who find themselves with surplus sitcoms on their shelves, the possibility of selling them abroad is one option, as at least delivery of the agreed number of episodes is assured, first-run syndication being blessedly exempt from the risk of cancellation that comes with network series. But so much of the first-run product is so inherently American that it would not travel well anyway. It certainly seems as if we can expect a few more hard-luck stories in 1987, before the prospect of the Olympics and Presidential Election year brings a bit more buoyancy back to the domestic market.

Alison Honeywood

Three-way tie-up announced

SYDNEY: Amalgamated Television Services, operators of ATN Channel 7 Sydney, have joined forces with Portman Productions Limited and Global Television Services Limited in London to form Amalgamated Portman in Sydney, and Amalgamated Global in London.

Amalgamated Global, the distribution company, will market the ATN Channel 7 catalogue in addition to programmes and films made by the production company Amalgamated Portman. Tom Donald is to be chairman of Amalgamated Global. The other directors will be Alan Bateman (Head of Drama and Special Projects, ATN Channel 7), John Sturzaker (Programme Development Manager, ATN Channel 7) and Victor Glynn (Director of Productions, Portman Productions).

Amalgamated Portman, the production company, will be chaired by Ted Thomas. Other directors will include the Board of Amalgamated Global and Alan Bateman will act as Executive Director.

The first production to be available through Amalgamated Global will be *Melba*. This 7 hour mini-series produced for the Seven Network by Errol Sullivan and Pom Oliver charts the life of Australian Superstar singer Dame Nellie Melba. Shot on film on locations in Europe as well as in Australia, it will be available for release in mid-1987.

In October, Amalgamated Portman will commence principal photography on *Barracuda*, a two hour TV movie. Centred around the activities of the Sydney Harbour Police and set against the sparkling back drop of the Harbour, this action packed movie is a tale of corruption and revenge.

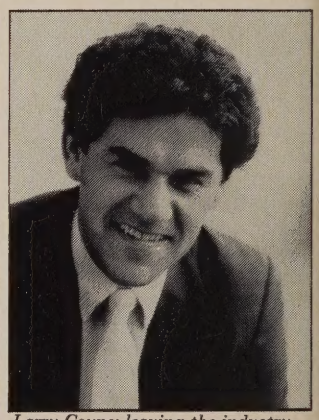
In development for production in early 1988 is an Amalgamated Portman co-production for Channel 4 in the UK. *The Keys to Paradise* a four hour mini-series, is a taut thriller set in the Far East that tells the story of a father who sets out to rescue his son who is on Death Row in Bangkok.

Also in development are two tele-features and two further mini-series.

Musical chairs in the UK

LONDON: The New Year saw a flurry of personnel changes in UK broadcasting. Most important of these was the resignation of Alisdair Milne, Director General of the BBC. Although his reason for leaving was given as personal – his wife has been very ill – there was much speculation that, if not actually asked to leave by the government, the political pressures and controversial decisions of the last year had taken their toll.

Vic Gardner, Managing Director of London Weekend Television International has gone on a sabbatical until April and then will take early retirement. He is not being replaced.



Larry Coyne: leaving the industry

Leslie Halliwell, a well-known face at film and TV markets, is retiring from his position as Chief Buyer for the ITV network. An announcement on his replacement is expected shortly.

Andrea Wonfar, Director of Programming at Tyne Tees TV has resigned, as has Larry Coyne, Head of TV4 International. He is leaving to go into property development.

At Central Television, where Managing Director, Bob Phillis is leaving to go to Carlton Communications, his replacement surprisingly has no background in television. Leslie Hill's previous position was as joint head of an industrial services organisation.

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60 MINUTES has often been copied. It has never been duplicated. Find out how you can add this history-making program to your broadcast schedule either by subscription, or story-by-story. Call CBS Broadcast International at (212) 975-8585, or telex 662101CBINY.

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Agreements set on French TV redistribution

PARIS: Final decisions on the matter will be announced only in forthcoming weeks, *TV World* has learned that agreements have already been worked out between competing groups for reattribution of the French channels TF1, La Cinq and TV6 (see p58) for a discussion of the factors underlying reattribution).

Under the arrangements, worked out under the guidance of the French Prime Minister Jacques Chirac, TF1, will go to a group composed principally of Havas and Hachette, the two leading communications entities in France. Havas will own 25 per cent of TF1, while Hachette will control 15 per cent. Another 10 per cent will go to a group of foreign investors, among which could be Granada, but the final configuration of the foreign ownership group was not known at press time. The other 50 per cent of the channel's shares will be sold this year to station employees (10 per cent) and the general public (40 per cent).

Robert Hersant, the French press baron (he controls more than 25 per cent of the country's print press, including such titles as *Le Figaro* and *France Soir*) who had been promised control of TF1 for his support of Jacques Chirac during last year's legislative elections, has instead been assured control of La Cinq, until now operated by a group composed principally by Silvio Berlusconi and Jerome Seydoux.

Although Hersant has apparently been given *carte blanche* by Chirac to include whom he wishes in La Cinq's new operating group, former operators Berlusconi and Seydoux may be in the group – to dissuade them from seeking the indemnity payments guaranteed in the concession agreement they signed a year ago with the Socialist government that preceded Chirac's. These could have amounted to billions of francs, and their payment could have seriously affected the present restructuring.

Among others contacted by Hersant for inclusion in the group that will control La Cinq are Sir Jimmy Goldsmith, who has let it be known that he definitely wants to oversee La Cinq's news and information operation, which would fit in well with his ownership of *L'Express*, the country's leading newsweekly. But, this may prove to be the very reason Goldsmith is not included in the new ownership lineup, for Robert Hersant too has pretentions to running the channel's news operation.

As for the Luxembourgeois communications group CLT, that already operates RTL-TV, it had hoped to be attributed La Cinq's 10 per cent foreign ownership share, after a fruitless meeting with Hersant, CLT authorities have, decided to step out of the negotiations, and present directly their own candidacy to the Commission Nationale de la Communications et des Libertés (CNCL), which is officially charged with making a decision on La Cinq's new owners – by February 28, which is when La Cinq's – as well as TV6's – present operating contract runs out.

As for TV6, its fate is much cloudier at press time, no agreement having been worked out by potential operators. It would appear that TV6's present operators, Publicis, Gaumont and NRJ, have plans to make application to maintain control of the presently all-music channel, but this should prove highly unlikely, for it is well known that PM Chirac would like to split up TV6's actual network, and keep for the City of Paris, of which he is mayor, Channel 33, which covers the Paris region.

But TV6's present minority owners, CBS, Virgin and Polygram, have gone to city authorities and are attempting to work out an arrangement according to which they would allow Paris to operate Channel 33, but as part of a new TV6 network that would give them control over the remaining network stations.

But for various reasons, the final line-up may be different.

The first reason concerns La Cinq and TV6, whose official operating responsibilities – have just been handed down by the CNCL who henceforth will have authority over their operations, and may prove too hard to swallow for the channels' eventual owners and operators.

In the official mandate published January 27, the CNCL requires La Cinq and TV6 to self-produce annually a minimum of 300 hours of fictional and documentary programming. TF1, meanwhile, has a minimum of only 250 hours per year. Moreover, La Cinq and TV6 will have to broadcast from the start of a minimum of ten hours per day of their own programming, and will have to spend at least 15 per cent of their annual turnover on "original French-language works." These requirements do not hold for TF1, whose mandate had been formulated, appropriately enough, by the Chirac government, not the CNCL.

The final disposition of TF1, however, may very well suffer from its present close association with the French Government. Although reattribution of TF1 was supposed to have marked its denationalisation and therefore its independence from the French government, inclusion of Havas in the new ownership lineup may very well allow government authorities to maintain control over TF1 after all. Havas is controlled by the French government which will therefore possess the largest block of voting stock in the new ownership arrangement.

Moreover, there is also concern that it is the government, and not the CNCL, that is organising reattribution of the channels, the CNCL having been set up in the first place to oversee reattribution, and do so *independently* of government interference. ■

Aboriginals on air

ALICE SPRINGS: The message of central Australia's Aboriginals is coming through clearly – by radio, video, TV and soon satellite.

Australia's first Aboriginal-owned commercial television station is the culmination of a dynamic "grassroots" move by Aboriginals into media production. The busy Alice Springs headquarters of the Central Australian Aboriginal Media Association (CAAMA) has an outside broadcast van where television programmes for the Australian Broadcasting Corporation and videocassettes are produced. Out in the bush the development has been equally dramatic. An estimated 40 remote communities are involved in video production with a quarter experimenting with local transmitters. Two, Yuendumu and Ernabella, run their own television stations.

CBS Broadcast International, in association with the British Broadcasting Corporation and TBS Productions, Inc., is proud to announce the start of production on a new non-fiction series entitled, REACHING FOR THE SKIES... a series designed to capture the human drama of flight...of mankind's never-ending quest to sever the bonds that hold him to the earth's surface, soar to exhilarating heights, ride the winds above the clouds and ultimately travel to the far reaches of the universe.

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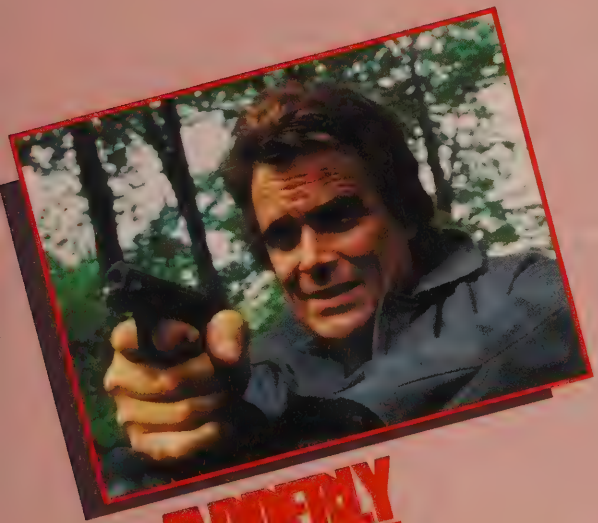

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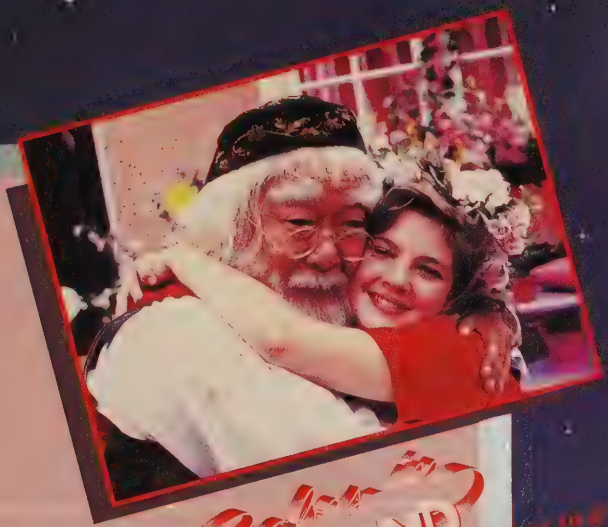

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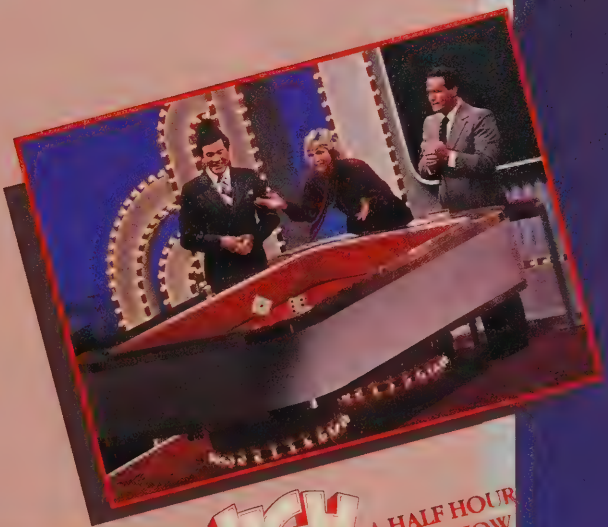

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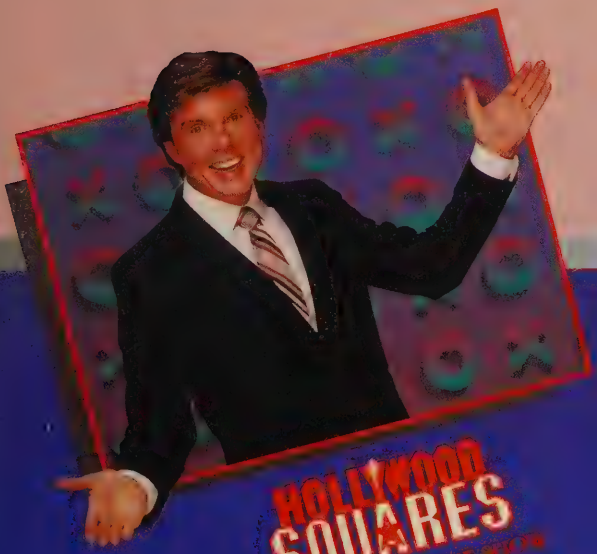
A HALF HOUR GAME SHOW



HOLLYWOOD SQUARES

A HALF HOUR GAME SHOW

ORION PICTURES INTERNATIONAL

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New World in Australia

LOS ANGELES: New World Pictures has formed a new film production company in Australia, which according to New World is reputed to be the largest public company of its type in that country. The new firm, to be known as New World Pictures (Australia) Limited, is under the leadership of Richard St. Johns as Managing Director. The company will produce, acquire and develop films, television programmes and made-for videos for the international market place and its public issue of stock will be through a guaranteed underwriting by Sanwa Australi Security Limited.

Funds

Initial funds of A$15 million (US$) are being provided by New World Pictures to develop the new Australian film company, with it being increased to over A$45 million in (US$) the comign months through the Sanwa underwriting. It will be structured to operate without the shelters and it is hoped that it will provide an opportunity for Australian filmmakers to further penetrate the international market.

New World Pictures Limited – USA will provide production and distribution back-up for the company, as well as referring projects to the new Sydney-based company.

New World Pictures, Limited – USA, through its own distribution structcure will release both films and television programming internatinaly, except for Australia and New Zealand, which will be distributed by New Wrld Pictures (Australia) Limited.

The past investment in Australian films, assisted by Australian tax incentives, has already developed a film industry in the country, with examples such as the current *Crocodile Dundee, The Man From Snowy River* and *Careful He Might Hear You.* new World Pictures, Limited – USA has also theatrically released two Australian-made films, the award winning *Bliss* and *Dead-End Drive-In.*

Film auction first

MONTE CARLO: The world's first public auction of movie rights will highlight the Ninth Monte Carlo International Market of Film and TV to be held February 9-14.

According to William Studer, a Paris-based auctioneer who has until now specialised in the selling of artworks, used cars and furniture, the auction, to be held February 14, on the market's closing day, will offer rights to some 60 films from around the world. These include films from America starring Charles Bronson and Fred Williamson and obviously from France, but also some from Belgium *(The Pencil Murders),* Germany (Jerzy Skolimowski's *Deep End*), Argentina *(Argie),* Japan *(The Battle of Manchuria),* as well as India, Indonesia and Turkey.

For some films, such as Jacques Brel's *Franz,* Studer says he will be able to offer world rights, whereas on others only television rights will be available. Studer claims he has already presold one-tenth of the films, certain purchasers having obtained an option to pick up a film if its auction price does not reach a prearranged minimum. He, however, is fairly optimistic about the outcome of the sale, and thinks that the average film should pull in at least the FF250,000 (US$ 40,000) that the French networks pay for a passage.

His principal buyers he thinks will be the international companies (for example, CLT and Editions Mondiales, but also some Germans) that are in the process of building up film stocks, for the day when Europe will need more films than it is presently making. With privatisation in France alone, he sees a need in 1987 of at least 1,000 films to satisfy the needs of the existing French channels.

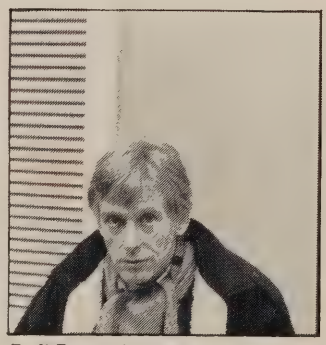
The 60 per cent quota on films of EEC and French origin is an added advantage, he points out. As for the Americans he doesn't see them as purchasers of rights, but rather as suppliers of product that he could eventually auction off to European buyers. He notes that it is much cheaper for a US non-major company to pay him a 15 percent commission than set up its own selling organisation in paris. He says he can also dispose more rapidly of the rights, and that his official status (auctioneers in France are licensed and closely monitored by the Government) guarantees that a seller will indeed pocket the proceeds of the sale of his film.

Paris venue for new indie market

BRUSSELS: A new market for independent production is to take place in Paris from March 4-8. Called the 'Independent TV and Video Point 1987,' it will centre around European cultural programming.

The idea for the conference came from Wallonie Bruxelles Images and the festival of Montbelliard, the latter concerned more with organisational matters. The aim of Point '87 is to unite independent producers throughout Europe for whom entry into the large international markets is almost impossible.

One hundred hours of programming is to be shown during the festival from over 30 different European and Canadian companies. There will be no jury to select what is screened as each delegation will simply provide a certain number of hours of programming which they can then use as they wish. It is hoped that Point '87 will mark the beginning of a regular market designed for the 'small' European producer and its organisers plan to hold the market every two years in different locations.



Rudi Barnet: inspiration

Organisers propose that the market could be linked to a festival: not Cannes, but San Sebastien, Mannheim, Rotterdam or even Berlin, much smaller markets but still well-attended. A permanent liaising body is also to be created, which will be responsible for organising the market, but which above all will keep the independent producers from different countries well-informed, and where necessary, put them in contact with one another.

It is also proposed that a network of local antennae from representatives in the various countries could be set up and an expansion to include non-European markets, say the organisers, is not inconceivable for the future.

"Some independent producers, have already contacted us," said Rudi Barnet, from Wallonie Bruxelles Images, the inspiration behind the project.

"But first and foremost, it seemed best to establish a European structure, which Canada could also be associated with. Contacts have been made with the European Commission to explore the extent to which their media and programming to promote European creative output, could in one way or another, be helpful to our projects."

We seem to have the knack of turning one best seller into another.

There's no guarantee that a spell-binding paperback can be successfully enhanced by the magic of film.

But we seem to be making rather a habit of it at Yorkshire Television.

Following the runaway success of 'Romance on the Orient Express' which was taken by 44 countries, we've produced a collection of films, which have been adapted for the small screen from best sellers.

Each hour and a half long *Romance* is shot amongst picture-book scenery and features a host of American and British stars.

And as your moist eyed viewers will soon discover, the tales of mystery, jealousy and passion are living proof that romance is far from dead.

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L-T and China pact takes shape

LOS ANGELES: The cultural exchange agreement, signed between Lorimar-Telepictures, and China Amusement & Leisure, is beginning to take a more concrete shape, as more details emerge about the five-year pact.

These include:

● Lorimar-Telepictures will be the exclusive provider of US programming to the Shanghai Cultural Bureau's national television network, spanning a TV audience of some 300 million-plus people in China. Currently, the Shanghai Cultural Bureau is reviewing Lorimar-Telepictures' extensive library of some 7,500 hours of TV programming. By February 15, the Shanghai group is expected to make their selections from this inventory. According to L-T's Michael Jay Solomon, the Shanghai network will begin on July 1 by airing a full hour of Lorimar-Telepictures' product in prime time.

● Furthermore, Lorimar-Telepictures is currently in the process of selling commercial time for this prime-time hour. "We have an arrangement with the Shanghai Network that we can programme as many minutes of commercial time as we can sell," said Solomon who added that not only American companies but also European and Japanese firms are prospective advertisers being courted by Lorimar-Telepictures' in-house barter division.

● Adding yet another dimension to the deal is the agreement literally to exchange cultural events as Western entertainment is being provided to China, and conversely, Chinese entertainment will be making its way to American markets. Lorimar-Telepictures will produce all this entertainment, and additionally retains all audiovisual rights worldwide for these cultural events.

Solomon told *TV World* that starting in April, the acclaimed Shanghai Puppet Show will be touring the US, appearing at arenas, college campuses and amusement parks. The show features 25 puppeteers who operate life-size puppets. Lorimar-Telepictures, plans on producing a one or two-hour TV special showcasing the US tour of the Shanghai puppet troupe. "We'll be selling the special to television in the US and throughout the world, as well as to the home video marketplace," said Solomon.

● Meanwhile, on the flip side, Solomon announced that the rock group Genesis along with Phil Collins will be touring China in March. These concerts will be produced by Lorimar-Telepictures as will a Genesis in China special which will be distributed throughout the world, in both the broadcast and home video markets.

The Genesis tour is the second in a series of cultural exchange concerts. As reported in last month's *TV World*, the first event was a Jan and Dean tour.

Name change

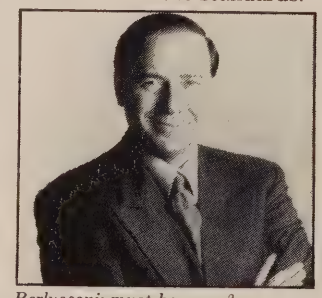
● The year-long question as to what Lorimar-Telepictures will be called, post-merger, has now been answered. Quite simply, the parent company will be called Lorimar Telepictures Corporation (note the lack of hyphen) and each operating division will be called Lorimar Television, Lorimar Domestic Syndication etc.

Eviction threat

MILAN: After being forced to move towards selling off one of his three television networks by the anti-trust measures in the new Italian telecommunications bill, TV tycoon Silvio Berlusconi may face eviction from his super deluxe Rome-based production studios, the Centro Palatino.

The Centro Palatino, a 5,000 square metre complex housing two television studios (one of 5000 sq m and one of 1,500 sq m) is located on a hill overlooking the Colosseum and the entire area has been declared "of particular architectural interest" by the Italian Undersecretary of Culture, Giuseppe Galasso. The architectural importance of the area, used for cinematic productions since Tiber Films erected the first structures in 1909, has been known since the 16th century and the area was earmarked as an architectural park in a city plan dating back to 1962. But, no one, least of all Berlusconi, imagined that any serious attempt would be made to reclaim the land.

In fact, Fininvest, the Berlusconi holding company has just invested some £15 billion to bring the studios – site of the production of important shows including the *Maurizio Costanzo Show* – up to state-of-the-art standards.



Berlusconi: must he move?

The actual process of removing the Centro Palatino from the area will take several years of court battles and will entitle Berlusconi (or more precisely Finmedia, the owners of the studios – Berlusconi rents rather than owns them) to a repayment of up to £18 billion. But the loss of this space will leave Berlusconi in serious difficulty in terms of television production in Rome; space outside of Rome is certainly available, but this will cause major problems for shows which are filmed in front of live audiences or which count on audience participation.

FMI set for sale

PARIS: FMI, the state-owned sales arm of the three French TV channels is up for sale.

It has already cut its personnel by half, and it began operating at the reduced staff level at the beginning of February. The co-productions department will be phased out, and the streamlined FMI will become purely a sales operation. Its operating budget in 1986 saw a deficit of FF10 million (US$1.6 million in spite of revenues of the order of FF60 million (US$10 million).

Announcements as to perspective purchasers, at first expected at the end of January, have now been put back to the end of February. The most interested parties so far are banks and financial institutions, according to Martine Delort, Head of International Sales.

Renewal

On the positive side, the company told *TV World* that the three channels had just renegotiated their distribution contracts with FMI, although TF1's will probably have to be renewed after its sale has been completed.

Cannon saved

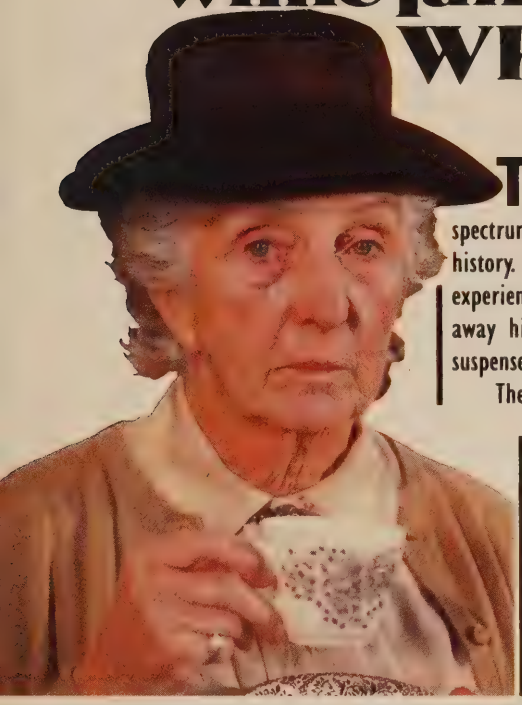
LONDON: Not before time the Cannon Group has been saved from possible bankruptcy by Warner Communications. And Warner has come out of the deal, concluded last December, with valuable video rights, a share in the Cannon Group and the possibility of owning some interest in Cannon Group cinemas.

Chairman and chief executive, Steve Ross is investing US$75 million in cash and pledging US$50 million in a bridging loan to Cannon.

Bridging

In exchange, Cannon, has given over convertible preferred stock and US video rights to a package of 20 future Cannon titles. Cinema interest valued at US$173 million are to be offered on a two-year option to Warner for US$50 million.

Precious viewing figures stolen while family watches TV. Who dunnit?



The clues are here for all to see.
Six programmes that span the broadcasting spectrum from Miss Marple to comedy and natural history. Of course they're all constructed with the experience, expertise and care that inevitably spirit away high viewing figures. We won't keep you in suspense any longer.
The BBC did it.

MISS MARPLE

8 x 50'

In her first series, television's most unlikely sleuth tracked down viewing figures in excess of 15 million in the UK alone. And all the evidence points to similar figures for this, the second Miss Marple series.

Based on four of Agatha Christie's most gripping novels it again stars Joan Hickson, rightly described by the Evening Standard as 'a wonderful Miss Marple'.

BERGERAC

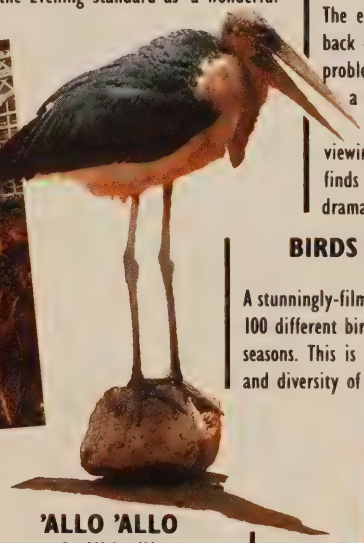
1 x 90', 8 x 50'

The enormously-popular Jim Bergerac is back on Jersey in his fifth series solving problems that range from an outbreak of a lethal disease to a vendetta against his own family. Compulsive viewing for millions, Bergerac regularly finds itself amongst the top three drama series in the UK.

ALL PASSION SPENT

3 x 50'

'Just reading the cast list is enough to start you purring with delight' said the Daily Mirror of this lavish adaptation of the Vita Sackville-West classic. Starring Dame Wendy Hiller and Harry Andrews, this poignant and amusing story of old age and self-discovery makes riveting viewing.



BIRDS FOR ALL SEASONS

3 x 55'

A stunningly-filmed series that shows how more than 100 different birds respond to the world's changing seasons. This is a visual celebration of the beauty and diversity of birds.

JIMBO AND THE JET SET

25 x 5'

This beautifully-made new cartoon series for young children features Jimbo, the little jet plane with big ideas who just can't help driving the 'Chief' air controller crazy.

'ALLO 'ALLO

5 x 30', 1 x 45'

Award-winning writers David Croft and Jeremy Lloyd launch the harassed resistance hero René into the third hilarious series of ridiculous disguises, kidnapped sausages, forged art treasures and bungled escape plans.

ROOM 3068 AT MONTE CARLO

BBC ENTERPRISES

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Cable finance to TBS

ATLANTA: The troubled Turner Broadcasting System (TBS) looks to have found a way out of its current financial difficulty with a solution that does not involve Ted Turner losing the controlling interest in the company.

An agreement has been reached in principle with a number of the largest multiple system cable operators in the US and Kirk Kerkorian – from whom Turner acquired MGM last year – and will mean a capital infusion of $550,000.

Commitments

Turner, Chairman and President of TBS said: "Thus far, in addition to Mr Kerkorian, we have participation commitments from Cablevision Systems; Continental Cablevision; Heritage Communications, Inc; Storer Cable Communications; TCI-Taft Cablevision; Tele-Communications, Inc; Times Mirror Cable Television, Inc; TKR Cable Company; United Artists Communications, Inc; United Cable Television and Viacom Cablevision; and we expect other major MSO's to shortly announce their major participation."

Turner: satisfied

He added that an invitation to participate in the transaction would also be given to as broad a spectrum of the remainder of the cable industry as is feasible.

The new investment in TBS will be in the form of common and non-convertable preferred stock, the common stock representing approximately 35 per cent of the equity of TBS. The proceeds will be used to repurchase the outstanding TBS Series 'A' Preferred Stock, and will permit Turner to regain control of a majority of the voting TBS equity securities.

Optimistic

Turner was enthusiastic about the impending equity purchase by the cable industry. He said, "This is a real success for both TBS and the cable industry. This permits us to not only remain an independent supplier of quality programming for the cable industry, but also affords the opportunity to improve and expand our business."

Tanzania toys with TV

Dar-es-Salaam: of the few remaining African countries that has still not installed television. Twenty years ago, newly-independent African states could hardly wait to take in the new technology but Tanzania held back for what they said were idealogical reasons. Political considerations figured uppermost as Tanzania noted the story of millions of dollars worth of equipment from the US and Europe coming into Africa when at the same time very few Africn citizens could even afford the receivers.

Tanzania opted for a radio service, reasoning that it would work out cheaper and reach more people in the remote, rural areas. And twenty years later, this reasoning has proved to be a success as radio in Tanzania thus served as a medium for literary, agriculture and nutrition campaigns.

It is only now that there has been a new interest in the medium but it is still doubtful whether Tanzania will opt for TV. It is a costly business especially as Tanzania is so large and sparsely populated. At least 60 transmitters would be needed to supply the mainland with broadcasts and so far no-one has come forward with any financial backing.

The arguments for and against TV in Tanzania are currently being waged but it seems that the arguments against weigh more heavily especially if the experiences of neighbouring Zanzibar are taken into consideration.

Set up in 1974, Zanzibar Television (ZTV) was founded by president Karume at a cost of Tsh 25m. Its aim was to establish a popular service that would entertain and educate, especially in the rural areas. With no electricity in the rural areas, the government set out to overcome the problem by installing a receiver, run off a car battery, in every branch of the Chama Cha Mapinduzi party.

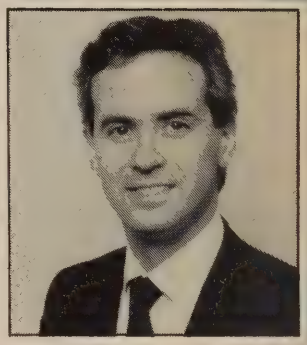
Use of TV was free to all villagers but since then a worsening financial situation has meant that old TV sets have not been renewed and it is mostly the townspeople now who have access to ZTV. This means that the people in the rural areas who have a greater need for television are losing out.

No dubbing

The quality of programming has worsened too with contracts to news agencies such as Visnews and DPTD shelved. The absence of dubbing facilities has meant that many programmes are broadcast in English, a language that most elderly Zanibaris do not understand.

Adding to the complications has been the introduction of radio into Zanzibar. Videos do not need transmitters, and recently look set to take over TV's educative role with an FAO-funded unit producing video programmes on fishing and cocoa-nut cultivation for use in the rural areas.

PEOPLE



Joshua Elbaum has been appointed vice president, international sales, of **ITC Entertainment, Inc.**

Elbaum will be based at the company's London office where he will be directly responsible for sales of ITC programming to television and home video in Europe, Africa, the Middle East and India. Prior to joining ITC, Elbaum was director of European Sales at Turner Broadcasting.

Diane Keating has joined **Orion Pictures International** as Vice President, International Video.

Keating joins Orion from RCA/Columbia Pictures International Video, where she was Director of Programme Marketing.

Jonathan A Weisgal has been promoted to Vice President, International Distribution, of **New World Pictures.**

Weisgal joined New World Pictures recently as the Director of International Distribution. In his new position he will coordinate and oversee the distribution of all theatrical and video rights in the international marketplace for all New World theatrical, television and video product, as well as Marvel Productions from the newly-acquired Marvel Entertainment Group, and selected titles from the LCA/Highgate video library.

June Shelley has been made Director, Theatrical Sales, Advertising/Promotion for **ABC Distribution Company.**

Shelley, who previously was Director, Advertising and Promotion for ABC Video Enterprises, joined ABC in January, 1980, as Marketing Coordinator/Consultant for ABC Pictures International.

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Delightful and warm adventure series starring popular characters that kids everywhere love.

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Hollywood

N·O·T·E·B·O·O·K

INTV predicts 1988 indie recovery

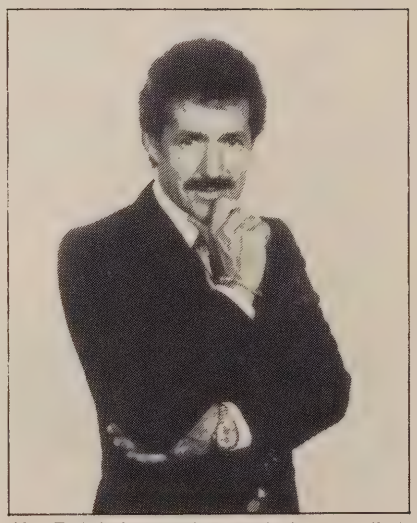
THERE WAS AN atmosphere of subtle optimism and not-so-subtle concern at the Association of Independent Television Stations (INTV) convention in Los Angeles last month.

The optimism was grounded in an anticipated recovery for indie stations that will start to emerge in 1988 according to a study prepared by the New York-based media firm of Communications Resources and released during the INTV confab. Presented by Communications Resources president Ellen Berland Gibbs, the study predicted that on the '88 horizon will be a slowdown in the upward spiral of programme prices, the emergence of more retailers with advertising dollars, and a new more controlled balance between established and start-up stations.

In the meantime, though, the indie station community will have to endure much to reach the promised land of 1988. And that test of endurance has already begun as a number of independent TV stations are reportedly in financial trouble.

For example, during INTV, just three miles from the convention venue of the Century Plaza Hotel, three major syndicators – MCA Inc., 20th Century Fox and Paramount Pictures – filed in downtown Los Angeles a Chapter 7 involuntary liquidation against WQTV Inc., former owner of a Boston independent station, seeking US$6 million in syndicated programme payments under the U.S. Bankruptcy Code. MCA contends that it is owed some US$3.5 million by WQTV Inc.

The joint filing by MCA, Fox and Paramount came just a month after the Grant Broadcasting System, which owns stations in Chicago, Miami and Philadelphia, filed under Bankruptcy's Reorganization Chapter 11, citing financial problems stemming largely from high programme costs and related debts due syndicators. Reportedly, Grant Broadcasting owes some US$200 million to syndication firms.



Alex Trebek, host of 'Jeopardy': the King World show is 'safe' as it is mainly licensed by network affiliates rather than independents.

Also recently filing Chapter II was WTTV, an independent in Indianapolis. Listing an overall US$85 million debt, WTTV, according to station president Elmer Snow, declared Chapter II as "a precautionary measure" because of problems with lenders.

Reaction

Off the record, several syndicators at INTV told *TV World* that they're genuinely concerned, a couple even "worried" over the fact that they and a number of their distributor colleagues are experiencing collection problems and bad debts from independent television stations.

During last month's NATPE, Lorimar Telepictures announced a write-off of $35 million worth of bad debts specifically owed by independent stations.

Even the so-called good news can be construed as otherwise relating to the independent station arena. For example, King World issued a statement in rebuttal to negative Wall Street assessments of the syndication market. Stuart A. Hersch, chief operating officer of King World, offered a most positive report on his company. Yet still when one reads between the lines, Hersch's glowing report on King World doesn't reflect well on the indie station situation. The gist of Hersch's remarks was that since King World is not that dependent on indie stations for income, the company is not adversely affected by recent developments.

Unique

"King World enjoys a rather unique position in the field of television syndication," said Hersch. "For the most part, our hit shows – *Wheel of Fortune, Jeopardy!* and *The Oprah Winfrey Show* – are licensed by stations affiliated with one of the three networks and not to independent stations. *Wheel of Fortune* is carried by 205 stations, 198 of which are affiliates. *Jeopardy!* is carried by 193 stations, 186 of which are affiliates. And *The Oprah Winfrey Show* is carried by 135 stations, 132 of which are affiliates."

Hersch added that, "More than 95 per cent of the station license fees from these three shows for the current and next fiscal years – which as of December 15, 1986, aggregated more than US$250 million – will come from affiliates." Hersch further stated that, "For the past two fiscal years, King World has had accounts receivable which have averaged approximately US$50 million with no bad debt write-offs."

For the fiscal year ended August 31, 1986, revenues from King World's classic library (approximately half of which are licensed to independent stations) represented about four percent of total revenues.

Stations owned by the aforementioned Grant Broadcasting System, which

continued on p22 ►

The enterprise of education

For many a producer, the federally-funded US non-theatric circuit is the desired destination for their programme. DEBRA GOLDMAN reports on the likelihood of success.

'On Camera': a video production course made by the BBC Training Department, distributed in the US by Films Inc.

HOLLYWOOD movies and US network programming dominate the entertainment headlines at home and abroad. Less visible, but hardly less enterprising, is the network of the US non-theatrical distributors who sell and rent educational media to an extensive national network of public schools, 5500 colleges, over 8500 libraries, film societies, churches, government agencies, hospitals, museums and private businesses.

Although the dollar volume cannot compare to figures generated by consumer entertainment, 16mm film-rentals alone amounted to around US$200 million in 1985. The non-theatrical area has traditionally been the marketing niche where hundreds of specialty film distributors and thousands of animators, documentarians, and independent producers made their living.

Making that living, however, has become dramatically more difficult since the boom years of the late fifties and sixties, when the educational market, once limited largely to government-produced films, took off. In 1958, at the height of the post-Sputnik panic over the quality of American education, Congress passed the National Defense Education Act, which included large entitlements for the purchase of audio-visual material by public schools and libraries. The commitment, renewed in 1965, pumped over US$2 billion into the market over a decade and a half.

"It was a different business then,' recalls Michael Stickney, President of Films Inc., the educational division of Films Inc/PMI. "You were in the enviable position of telling your customer how to spend dollars that they were entitled to. Dozens of small distributors flourished thanks to the free flow of federal dollars."

But under the Nixon and Reagan administrations, education budgets were slashed and funding earmarked for media eliminated. In the ensuing shakeout, small outfits disappeared, going bankrupt or, more often, absorbed by larger corporations in a fevered spate of mergers, acquisitions, and co-ventures. Films Inc/PMI, for example, has been dubbed by competitors as the 'vacuum cleaner' of the industry. In the last few years it has bought or entered into jont ventures with, among others, Audio-Brandon: Janus Films; Texture Films; New Cinema Ltd./Criterion Pictures; Western World TV; Media Five; Embassy Pictures; Paramount; Twentieth Century-Fox; and Lionheart, once half-owned by Films Inc./PMI president Charles Benton, who retained the educational rights to its titles when he sold his share back to the BBC.

In a similar scenario, Esquire, Inc. acquired Coronet Films. Perspective Films, Centron Films and MTI Teleprograms in 1984, only to be swallowed whole by Gulf and Western, which then consolidated all its educational film divisions under its publishing concern Simon and Schuster.

All over the industry, specialty companies have been replaced by multi-market corporations served by unified sales forces of field representatives and telemarketers. According to Heinz Gelles, President of Phoenix-BFA, a 15-year-old independent company that has grown through the lean years, the trend will probably continue. "I feel empathy for the small companies that couldn't survive. But there's no doubt it's a stronger market for the larger companies that remain."

Faced with fewer distributors and a tighter, more selective market, independent producers encounter less demand and competition for their product. While there's no such thing as a standard deal, distributors generally offer producers a percentage of the gross, which can vary from less than 20 percent to more than a third of total sales and rentals. Few distributors will sign non-exclusive deals – and return a much smaller royalty to the producer if they do. Generally distributors ask for rights to as many markets as they serve – education, TV syndication, cable – and the more rights producers give to a distributor, the higher percentage they can demand.

Independents hoping to do business with the surviving companies will also find that these days fewer varieties of films and tapes are considered marketable. When the market was flush with government subsidy, educators were interested in off-beat documentaries and avant-garde film shorts. Today, "with less money to spend, buyers are very careful to purchase only what they need," says Stickney.

In the school market, in particular, distributors are interested almost exclusively in nuts-and-bolts products that directly relate to the academic curricula.

At CRM/McGraw Hill, owner of the Contemporary Films collection that featured many of the most widely-used educational films of the sixties, "One of my favourites from the collection was this Yugoslavian film called *Mud*, editorial director Stephanie Bond remembers. "It had no dialogue or narration. It was just a bunch of old, naked Yugoslavians rubbing mud all over their bodies. And it sold very well. But today there's no call for a film like that." Like many contemporary titles,

continued on p20 ►

Enterprise of education

► continued from p19

Mud has gone out of print, while the company has abandoned the school and library market to concentrate on films and tapes in business and management, all of which are produced in-house. "In our area, the independent producer is almost an endangered species," Bond says.

Social issue films and documentaries probably represent the biggest opportunity for independents, although some distributors feel that area has also gone soft. Joel Marks, vice-president and executive producer of Coronet/MTI, however, considers such films and tapes "multi-market products. Drug education, teen suicide, child and spouse abuse, these can be used in high schools, colleges, community groups, health institutions, or even business settings." No current topic, however, is hotter than AIDS, which is the subject of so many new films that the Educational Film Library Association, which screens the latest educational products for buyers at its annual American Film/Video Festival in New York City, has created a separate category for the upcoming 1987 event.

The need to target product to specific markets with ever-shifting interests has yielded more in-house productionn and co-productions, as well as bringing independents into closer collaboration with distributors.

"Before he makes a film a successful producer will sit down with a distributor who can tell him whether it's going to work," advises Phoenix-BFA's Celles. Agrees Stickney of Films, Inc., which acquires all its product. "Producers who go ahead with their pet projects without thinking about the market shouldn't kid themselves. It's far better if they talk to us, because a few changes early on can make the material more marketable. It's in everybody's interest."

It has become correspondingly more difficult for non-US producers, removed from the rapidly changing preoccupations of American society, to get a non-theatrical distribution deal, although most distributors still actively seek materials from abroad. "We're always interested in quality product," says Belles. "But we have to feel it's marketable. We don't acquire films so they'll sit on shelves."

A decade ago, distributors agree, the educational market was almost completely dominated by 16mm film: today, "The split is about 70-80, with video sales growing about 10 percent a year," says Jan O'Connor, marketing coordinator of the Altschul Group, another recently formed educational media conglomerate consisting of Journal Films, Perennial Education, Professional Research, Lauren Productions, Teaching Films, and Media Electronic Education Services.

From company to company the figures vary widely, depending on individual pricing policies. At Phoenix-BPA, "We consider ourselves publishers. We're interested in the content of the product, the format doesn't matter," say Belles. Consequently the firm prices all formats the same, and 16mm predominates thanks to "its greater suitability for larger-group viewing."

At Films, Inc., however, an average one-hour programme in 16mm costs US$700, while the same programme on U-matic will be priced at US$298, and cost only US$198 on the half-inch formats. Not surprisingly, 80 percent of its business is now in tape, which is at the same time spreading to small institutions that could never before af-

continued on p22 ►

Colleges bridge gap

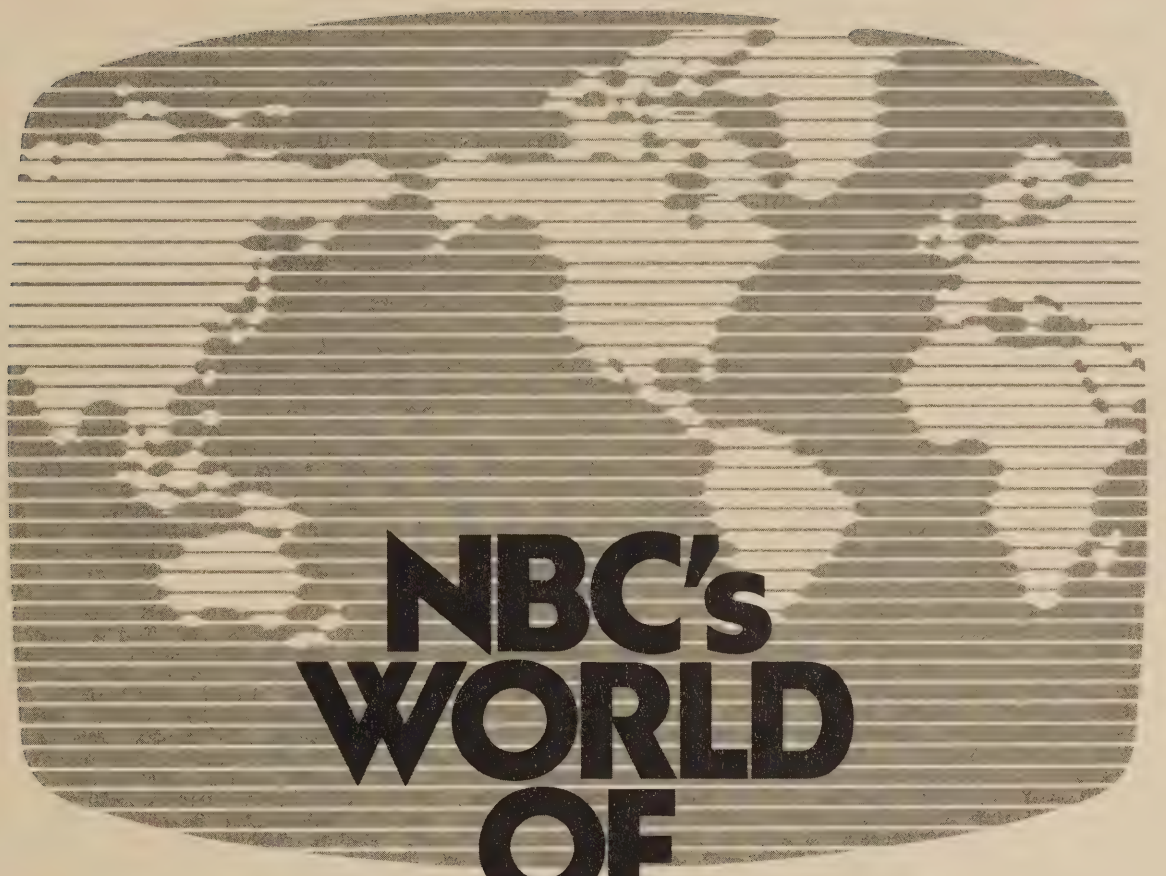
ONE remedy for a shrinking market is to diversify product. With the help of KU-bank satellite technology, the College Satellite Network, a two-year-old co-venture between Dallas concert producer Jack Calmes and PMI, is trying to create a bridge between the US college market and advertisers with a series of sponsored rock and roll extravaganzas and educational forums featuring the famous and powerful. "We believe in large-scale programming to the narrowcast audience," explains Edward Wakeham, senior vice-president for sales and marketing.

For its debut in February 1985, the network delivered the satellite concert *Live From London* to students in auditoria, student unions, and residence halls with closed circuit TV on 80 campuses. *Live From London* has since spawned versions II and III, plus *Live From LA* and *Live From Nashville.* In late 1986, Pepsi-Cola, which supported some early shows on an experimental basis, signed a US$30,000 two-year contract to sponsor future concerts. For its money Pepsi will get prominent mention in three weeks of advance promotion and three minutes of commercial time on programmes that will be seen, Wakeham predicts, at 800 to 900 participating colleges by the fall of 1987.

Wakeham is still looking for a sponsor for the other half of the College Satellite Network's programming; its "*Tier One* Educational' broadcasts. The first of these forums examining current social issues. *Congress: Is It Working?* featured prominent Republican and Democratic senators and representatives, who responded from Washington to audience questions posed via an audio link-up. It was followed by *Foreign Policy: Saviour Or Imperialist?* and *The Presidency,* which linked speakers from all over the country with an equally scattered audience. Wakeham believes the programming has enormous educational value, noting, "If a college wanted to have the same people we can gather by satellite for a single broadcast lecture live on campus, they'd never be able to afford it."

To sponsors, Wakeham claims, the College Satellite Network offers the opportunity "To create brand loyalty with a marketing universe that will be in the billions. The college-educated will have more disposable income than those not attending school. When you can come into a marketplace with quality product, marketing it in a way no one else can deliver, it puts your on the cutting edge."

Colleges that receive the network, originally offered for free, now pay what Wakeham calls a "normal fee" of $40 per programme, although the company's profit-making strategy is still focused on advertiser dollars. To maximise those, the number of venues must increase, and one of Wakeham's projects is putting together a consortium to make KU-band equipment available to colleges for less than US$2,000. "There are 5,500 accredited institutions of higher education out there, so the potential is tremendous," Wakeham insists. "I can see us developing 'master class' series, pay-per-view events, even taking a feature film and making a special campus event out of it." ■



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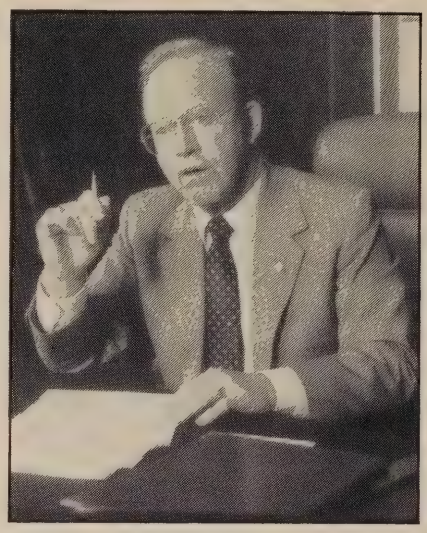
Enterprise of education

► continued from p20

ford media purchases. But, Stickney admits, increased unit sales in video do not always translate into increased sales dollars, since the profit per unit is so much smaller. "The total dollars are probably up, but not that much," observes Gelles. "And it's harder to get a price increase on video than film."

The jury is still out on whether video will widen a market that, due to its dependence on federal funding, has been shrinking for more than a decade. As Joel Marks points out, the large regional school and library media centres which purchase programming for the use of individual institutions within their jurisdiction "traditionally bought 16mm and that hasn't changed, although they also acquire video as well. The difference now is that you're seeing video collections at the level of the school district and even within individual school buildings."

The catch is that these new market dollars are not going to the eduational market, but into consumer videotapes of feature films, often purchased by libraries from jobbers at a discount.



'The Quality Man': a BBC film on quality control within large corporations, selling well in the US through Films Inc.

The movie cassettes, which are then loaned to library patrons, have not only been wildly popular, they are cheaper to acquire than educational films. "Public libraries are funded according to use," explains Joel Kanoff, director of public information of the Educational Film Library Association. "The librarians buy popular entertainment titles, and the rental turnover is so great, they can take the figures to the state funding agency and say, 'Our library is being used, we need a bigger budget.' Nobody asks about the quality of what is used."

Films Inc. did a study on libraries' use of video two years ago and found, according to Stickney, "They looked at video in a completely different way. They were buying Hollywood product for their patrons, almost becoming a video store. They didnt see any continuity between theri 16mm and video collections. We even found that the people in charge of purchasing were different for each format. More recently, it's been changing, though. The buying trends are starting to merge. Comments Marks, "There's a difficulty in the public library market. We're hoping they'll eventually want a media collection as varied as their book collection." ■

Hollywood Notebook

► continued from p18

recently filed for bankruptcy law protection, have outstanding contractual commitments due King World through August 31, 1990, of less than US$300,000.

As if high programme prices, dwindling ad revenue and a saturated station market were not enough of a problem, the spectre of cable deregulation also haunts the indie station community.

INTV participants urged that federal officials and legislators act immediately to curb "monopolistic" pursuits in the "unregulated" cable industry. Among the most vocal was Jack Valenti, president and CEO of the Motion Picture Association of America, who delivered the INTV convention keynote address.

Valenti praised cable as offering a great potential service to consumers, but cautioned that giant multiple system operators (MSO's) are "growing with the speed of a viral contagion. By the end of this decade, the largest two or three MSO's will directly own or indirectly control more than half of all cable subscribers, and depending on the mobility and reach of financing, maybe 60 percent or more.

"This chokehold on the cable environment," continued Valenti, "certifies that a creative programmer who aims to offer his programme to a cable audience will be able to move through the funnel only with the express permission of two or three corporate cable chieftains."

"We find a market place grossly distorted by numerous government intrusions – almost all of them in cable's favour."

Thus Valenti urged that the Federal Communications Commission (FCC) and/or new legislation impose an unspecified limit on the number of cable systems a single company may own or control – just as no television group can own more than 12 TV stations and there is a limit as to how much of the country those stations can potentially reach.

In addition to calling for action to control the power of the giant MSO's, Valenti also urged Congress to do away with the cable compulsory licence. Stating that the original rationale for the compulsory licence, to subsidize an infant cable industry, is meaningless in dealing with a US$12 billion industry, Valenti stressed, "If ever it needed a compulsory licence, it surely doesn't now."

Furthermore, in the interim between today and the killing of the compulsory licence, Valenti called upon the FCC to reinstate the syndicated exclusivity rule abandoned by the FCC in 1981. Without the syndicated exclusivity rule, cable remains free to violate exclusive programme contracts at the expense of the local television station, he stated.

Also, Valenti encouraged the FCC to move forward with a new must carry" plan that would grant all local TV stations the right to be carried on the local cable system without paying tribute to the cable operator.

Applauding Valenti's remarks was INTV president Preston Padden who assessed, "We find a marketplace grossly distorted by numerous government intrusions – almost all of them in cable's favour." ■

LITTLE MISSY A STORY OF LOVE AND FREEDOM

Lucélia Santos and Rubens de Falco, after their success with 'Isaura, the slave girl', are back together in 'Little Missy', a telenovela which faithfully reconstructs the Brazilian society of the 19th century.
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(Isaura, the slave girl)
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Turning the TV clock back

Michael Wood chronicles world history for television. His latest series for the BBC, Domesday, examines Britain's role now and how it has changed over the last 900 years. CHERYL MARKOSKY talks to the UK's most popular TV historian.

THE MOST famous book on British history ever written was most likely the comedy, *1066 and All That.* It ends by saying that when Britain was no longer Top Nation, history came to a full stop. This could mean that Britain no longer makes history, but also that it is difficult writing the history of a nation which was once great – but is now no longer.

That is why the accomplishments of writer, producer and presenter, Michael Wood, are probably far more important than viewers and the television hierarchy realise. His knack for producing popular historical programming for the masses, tackling complex subjects not normally aired on television, is unique in the UK – and possibly the world.

His latest series just completed airing on the BBC, *Domesday*, is the most ambitous project Wood – and the Corporation – have recently taken on. In a relatively short series, Wood attempts to encapsulate how Britain fared in 1986, the year of the 900th anniversary of the original Domesday Book.

"By using this general household survey," says Wood, "we can say this was the state of affairs in Britain in 1986 and look back from there. My original idea was to use *Domesday* as a journalistic device and The Domesday Project came from that."

The Domesday Project, led by the BBC, is a first attempt to assemble comprehensive national information in one place. It is the modern equivalent of its ancient predecessor, combining text, maps, facts, pictures, sound, graphics and data to make a detailed portrait of the United Kingdom and its people in the 1980's. It could be one of the most important sources of information about Britain ever produced. BBC Enterprises will be exploiting *Domesday* to its full extent, selling it to a wide variety of users, including: librarians, schools, colleges, local authorities, central government, scientists, geographers, market researchers, cartographers and statisticians.

Wood finds it a bit frustrating producing historical series for television, as it is not the best vehicle to carry the detailed arguments he is trying to put across.

He says, "I fight to retain the complexities. When you are engaged in putting complicated material across, TV is not the ideal medium for that. Historical answers are not black and white and politicians are usually very bad historians."

Michael Wood with the original Domesday Book.

These concepts are dealt with in *Domesday*. Wood says that the past depends on a political or historical point of view, often with the individual against the collective.

"Britain may well be a third-rate nation, but its history is of interest to everybody" he says. "Her language and politics have become models for other countries throughout the world."

Wood is concerned with how history is presented on television particularly in view of the recent controversies at the BBC. "Inevitably, one raises the problem of impartiality on television," he says. "I feel it is better to produce excellent, strong television, even if it is one-sided." He adds that it is often considered the experts' points of view are the correct ones, while the everyday 'punters' caught up in events are disregarded.

It is undeniable that part of Wood's skill is speaking to the common man and extracting astonishing information that is often ignored by official historians. He hopes to take some time out and travel, doing comprehensive research on the situation the world is in today.

"If you travel about," Wood explains, "you realise the world is in crisis on a grand scale. I would like to write something about its desperate state that is in a new form of travel writing. Now in the late twentieth century, there is a specific view of events triumphing and I would like to try to recover something of that pattern before it goes."

Wood talks of spending time in China and Africa, but is not optimistic this new idea could be transferred easily onto television. He says: "I'd like to make historical films without the frills, if that is possible. I think Channel 4 might do it. It's being able to find a metaphor for what's going on, but in effect, you are still relating history."

In order to retain the talents of TV's newest historian, the medium itself will need to accept the challenge he is throwing at it. Being able to change its form to incorporate his original thinking could be a challenge well worth meeting. ■

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Carlton's conquests

Carlton Communications is one of the fastest-growing companies on the London Stock Market. CHERYL MARKOSKY discovers why the company, thwarted last year in trying to take over Thames TV, is such a success.

VAST press coverage was accorded Carlton Communications last year when it reached agreement with BET PLC and Thorn EMI PLC to buy their interests in Thames Television. The purchase did not take place, due to the interception of the Independent Broadcasting Authority (IBA), who felt the proposals placed before them were "not acceptable having regard to the Authority's responsibilities under the Broadcasting Act."

In the UK, many established broadcasting companies breathed a sigh of relief. Takeovers – all to frequent at present in the City of London – would not necessarily apply to the television sector, as agreements between the IBA and current franchise owners could be drastically altered by new owners.

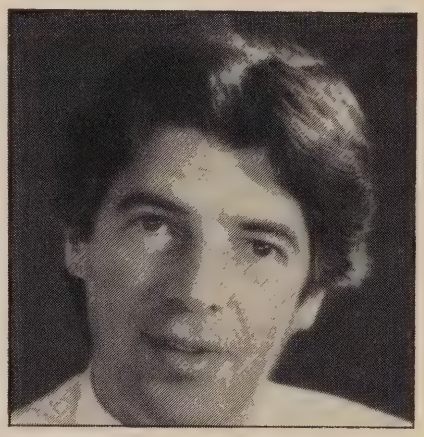
This does not put Carlton out of the running completely. When the next round of ITV franchises come up again in 1993, Carlton's name is likely to be among the contenders.

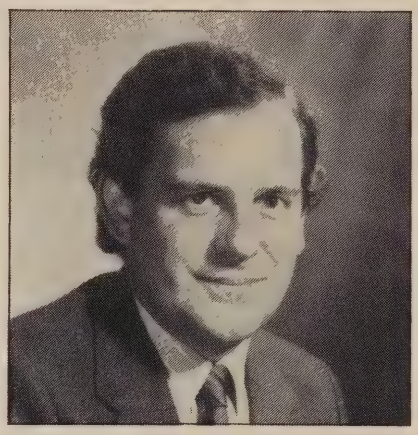
Carlton Communications came to the stock market in February 1983 through a reverse take-over of FSL Publications, netting the company £12 million (US$18 million). This was followed by the extremely important purchase of the Moving Picture Company (MPC), one of Europe's major facility companies and productions houses, for the equivalent of £13 million (US$19.5 million) in shares.

Recent American acquisitions have greatly increased Carlton's overseas potential: Abekas Inc, a leading innovator in broadcast digital video products; Complete Post, a major Hollywood post-production company; and Gordon Enterprises, the largest indepent audio facilities house in New York.

And the latest UK hardware manufacturing business purchase of London's Digital Audio Research moves Carlton into feature film dialogue synchronization. Sources believe the company's all-digital storage and processing system, SoundStation-2, will link ideally with Abekas's videodiscs.

The Carlton mega-media empire started out in the photographic sector, and had the foresight to go into 'moving pictures' at the right time. Carlton Studios – perhaps the 'humble beginnings' of the company and based in London and Manchester – is still regarded as Europe's largest photographic studio complex.





Michael Green: Thatcher choice Bob Phyllis: central to plans.

Carlton Fox – a display and exhibition contractor – design, manufacture and install exhibition stands, specialist graphics and retail promotional displays. Premises in North London have been operating since July 1985.

Other Carlton holdings include. TVi, a major London facilities company providing standards conversions, video editing and telecine services for professional broadcasters; Video Time, a London company specializing in multicassette duplication, video standards conversion and transfers of film to tape; storefitters Carlton Sterling; the prop hire division, Superhire; Syma Systems; Michael Cox Electronics; and Skyscan, a company producing domestic receiver systems for satellite transmissions.

Carlton's Head of Corporate Finance Charles Wigoder, explains why Carlton's subsidiaries do so well. "We went public by reversing a take-over of FSL Publishing. We went into publishing by accident and it really was an anchronism. Publishing is not a natural fit and became increasingly less important to the group.

"We started off on the photographic side, then went into video, video facilities and products. One of the reasons we have been so successful is because of the link between all of our companies."

The link between products and facilities has been the key to Carlton's achievements, as Wigoder points out.

"We own one of the leading facilities companies in Europe," he says, "and on the production side, we know what clients want and what they need. Our business is very much market-driven, rather than just producing products someone might eventually want."

On the programme-making side, Wigoder says Carlton does not "make programmes in a vacuum". Moving Picture Company and Carlton Television both produce material for the independent network, the commercials industry, the BBC and the corporate sector.

Does a communications conglomerate like Carlton not want to make more programmes? Wigoder says: "The extent to which we will be making more programmes will depend on any future acquisitions that we will need programmes for."

Even Carlton's supposed losses don't seem to deter the organization. Carlton is involved with a consortium that recently lost its bid to run the UK's direct broadcast by satellite (DBS) system. The syndicate includes London Weekend Television, advertising agency Saatch and Saatchi and Dixons.

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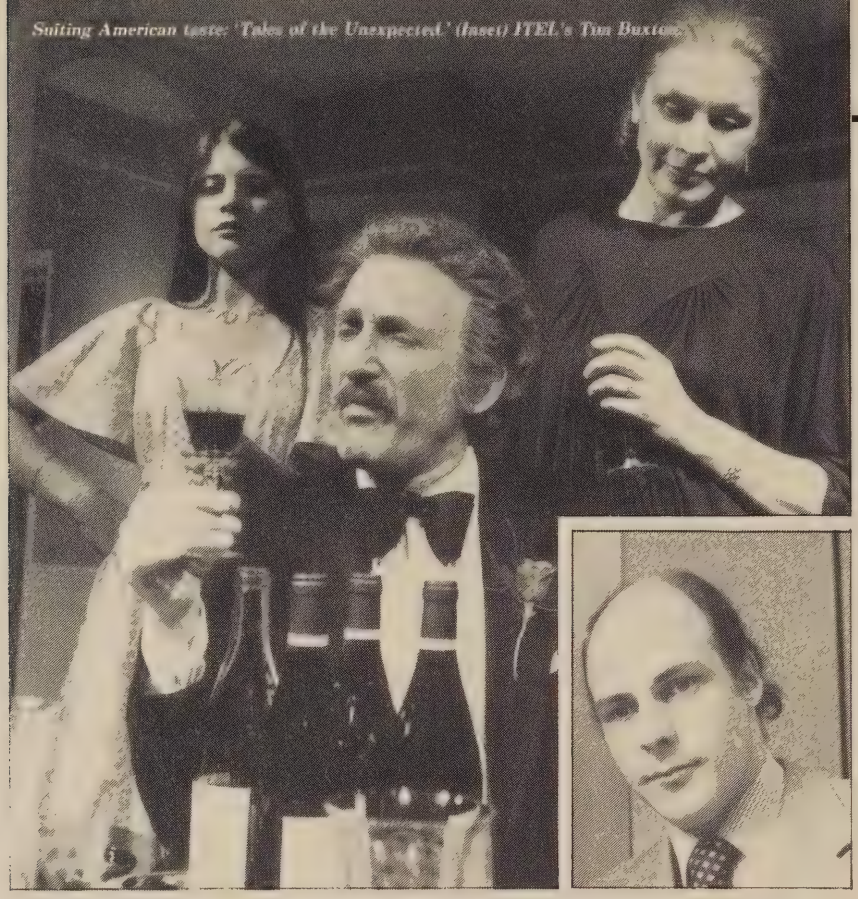


Suiting American taste: 'Tales of the Unexpected.' (Inset) ITEL's Tim Buxton

Unexpected success

Breaking into the US syndication market is a rare event for a foreign producer, but through its distribution tie-up, one small ITV company has cleared more than 75 per cent of the market with its anthology series. ALISON HOMEWOOD reports.

TIM Buxton, sat proudly in the big red London bus that he and Central Television had had shipped over to New Orleans and fitted out with screening facilities for the NATPE market.

Over at the other side of the convention centre, John Ranck of Orbis Communications, a three-year old syndication company, was preparing to pitch for the 100th station to take Anglia TV's *Tales of The Unexpected*, a suspense anthology series of half-hours.

"I've just seen the poster that Orbis has had printed saying '99 markets cleared' and couldn't believe it. We must surely clear 100 by the end of NATPE," said Buxton, who is Head of International Sales at ITEL, the sales arm of Anglia and Yorkshire TV.

The distribution arrangement between Anglia and Orbis began a year ago. Embassy had made a major investment three years previously in Anglia's drama production, which included *Tales of the Unexpected*, two feature and the P.D. James thriller *Cover Her Face*. Part of the deal was that the company play a part in the US distribution. It was Embassy who introduced Orbis to ITEL, but from then on, the relationship between the two companies has been direct.

"We talked to several companies, but we needed to find a syndicator who really believed in the show – enough to sink $250,000 into promotional materials – mail shots and the like," said Buxton. "There's no way I could justify to Anglia that kind of money – the commitment had to come from outside."

Orbis was excited by the quality of the series; "It is well-written and has a timeless feel to it," said Ranck, Vice President of the New York-based outfit. Writers of the shows include Jeffrey Archer, Roald Dahl and C.S. Forester.

Another vital point in its favour was the number of episodes available; because of its popularity in the UK, Anglia Television had produced 104.

"We needed 90, so that we could offer 65 episodes to be stripped across 13 weeks, and then 25 more so that a mixture of originals and re-runs were available for a second run," Buxton explained. The choice was a natural one – on three there were clearance problems with the authors, six had weaker storylines and five were too saucy for the family classification that ITEL and Orbis felt was necessary in order to make the scheduling of the series as flexible as possible. "In most instances, it's transmitted in late fringe – around 11.30 pm, but we wanted it to be suitable for a 9.30 pm slot in case a station wanted to put it on earlier."

What was more difficult was the re-editing involved. In order to make it fit the shorter time-slots of the US half-hour, over two minutes had to be lost from each episode. "That's pretty tough going when many of the shows are shot very tightly in the first place," said Buxton. "It was also hard to fit in commercial breaks at 10 and 20 minutes, instead of the one break at 15 minutes that had been planned for UK transmission."

Anglia spent $45,000 on re-editing and re-packaging the series. Orbis recommended that the title and closing sequence be re-done to give the series a look of greater continuity – a 'must' for stripping. Now, according to Buxton, most viewers believe it was produced in the US.

The show is syndicated on a barter basis, and stations have to take 90 episodes or nothing. One of the strongest points of *Tales* is the number of US or star names appearing. "There are 45 episodes which have an American actor, and more than 20 have a US-known name, such as Joan Collins or Sir John Geilgud. As long as one episode in three has a recognisable star, you're generally OK," said Buxton.

The reaction of the stations has been positive. "It's not a runaway hit, but in many markets it's replaced chat shows and it has built on the share," said Ranck. "We had some problems with the ABC o-and-o's at the beginning – they kept juggling the time-slot, but wherever they moved it, it still did well."

By the end of the meet, Buxton was able to breathe easy. Orbis had crossed the 100th station barrier; Ranck had in fact brought the running total up to 104, which means that more than three-quarters of American viewers can now tune in to the stranger-than strange tales. ■

Montreal's meeting of minds

Over a hundred international guest panelists from all avenues of television converged on a chilly Canadian town to discuss the future. DAPHNE LAVERS was there too.

AT FIRST glance, Montreal in winter seems like a peculiar place to hold an international convention. A bitter Canadian blizzard rages outside; no lounging about on the patio at this convention.

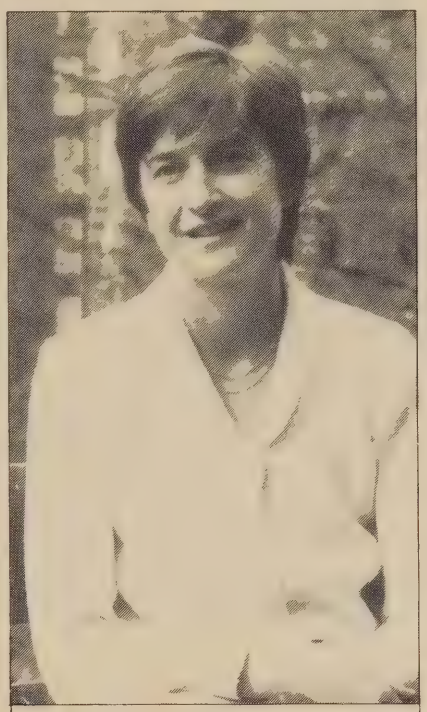
But Convergence is no ordinary convention; this is Convergence II. Transcending the Hardware, and it gradually becomes clear that Montreal in winter encourages a focus on ideas, not things; on international similarities, not national priorities; on the merging of abilities, not the division of labour; and on comparison, not competition.

Convergence is billed as "an international forum on the moving image," and the structure of the conference serves to focus on the real issues rather than artificial constructs. The 120 international guest panelists ranged from engineers to cinematographers; from directors and producers to theatre owners and television network presidents; from rock deejays to academics, from labour relations people to computer animators; from lawyers to video graphers, from advertising and audio people to journalists and media critics.

The founders of Convergence are Montrealers director Barbara Samuels, cameraman Larry Lynn and producer Suzanne Henaut. The conference is staged by the non-profit (VFM) Le Forum Video de Montreal Inc., with Canada's Department of Communications, the National Film Board, the Quebec department of Communications, Telefilm Canada, La Societe Generale du Cinema and CBC.

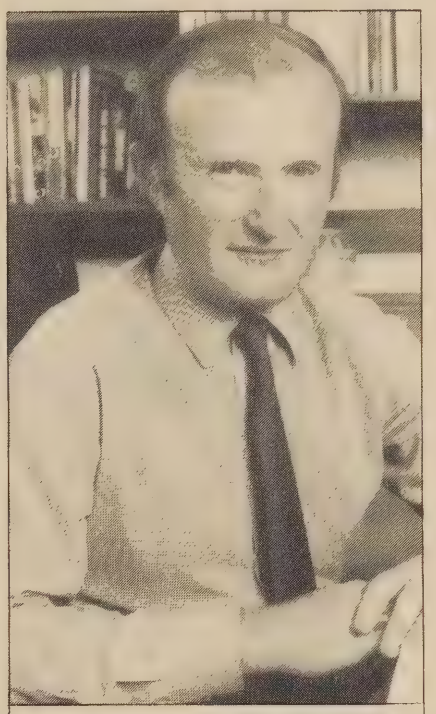
"The situation that existed between the motion picture and television industries, in 1982-83 when this whole thing was conceived," said Barbara Samuels, "there was a divisive element there in that there were TV people on one side, film people on the other, no communication, an onslaught of new technologies. Film people didn't understand electronic imaging, TV people thought film people were all fake artistes. There was terrific antipathy but despite that people were being forced together more and more on sets where film people would do video shoots...

"This year we found that the issues of whether you choose film or tape were kind of irelevant. The question is what has changing technology wrought on a changing industry."



"The film industry in the UK isn't viable without television."

Margaret Matheson, Zenith Productsions



"We expect the BBC's first feature film in the next six months.'

Peter Goodchild, Head of Drama, BBC

Perhaps one of the unique aspects of Convergence is the deep recognition on the part of these three professionals that the stratification in the 'image industries', regardless of what technology is used, has got to end.

"What's happening here is reflective of this new way of thinking," said Larry Lynn. "Everything seems to be coming together in all the industries. People are less stratified and more open. It's happening in other industries, it's problematic for the unions, but they're going to have to change, and management is going to have to look at things differently."

Convergence hosted no trade show: a technology exhibit was comprised of invitees only, it is an adjunct to the conference, not the other way around, as Lynn explained, and included companies such as Sony and Thompson CSF, showing technology specifically discussed in sessions.

While the conference did not focus on technology, none the less there was recognition that technological development indicates direction and tends to blur the lines of distinction. One session was entitled *Out With the Old: Television Signals and Formats,* and included as panelists the CBC engineering manager Dr Keith Field, head of the IBA video research group who has done extensive work on the Scientific Atlanta B-MAC system adopted by Australian direct broadcast: Phillippe Rousseau, director of France's Imatique and an exec. pro-

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Montreal meeting of minds

► continued from p29

ducer; Joseph Roizen, President of Telegen of California; and Pat Whittingham, GM of Sony Canada. The session looked at composite analogue, component analogue, digital composite and digital component signals, as well as a variety of formats currently or soon-to-become available, ranging from Betacam, M format and MII format, NTSC, PAL and SECAM, high definition television and extended definition television.

"The challenge in production technologies is editless management," said Whittingham. "We see it as evolution, not revolution."

Even in technical discussions, it became clear that there are political aspects to technology, especially in terms of the world standards and the countries which have adopted them. But the point is that the current situation is a traditional one, and that the final technology will be digital in some format, which may eliminate discussion of format altogether. High definition television may end up being the final arbiter and the end result of the convergence between film and video. Whittingham described the situation with the CBC HDTV production currently underway, *Chasing Rainbows.*

"About 50 per cent of the crew were cinematographers. The other 50 per cent were videographers. They classically have opposing positions and neither wants to work with the other. They saw the medium in this case as being neutral – in other words they saw it as having a potential of 35mm film quality while having some of the efficiencies of video."

And the use of technology is also to some degree dependent on the use within a particular country. In Canada, the demand for increased programming requires increased production efficiencies which has led to use of small format production, and emphasis on quality transmission, because signals are sent across three thousand miles in different time zones, so multi-generations must be good quality.

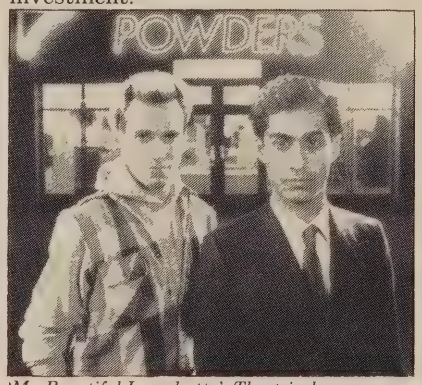
The convention emphasis on "the moving image" as opposed to TV programmes or feature films, was perhaps best illustrated in the one-day *Case Study: TV and the Revival of the British Film Industry,* comprised of two major sessions with some of the UK's leading TV and film personalities.

The first session, called *When Policy Meets Art:* included moderator Pat Ferns of Toronto's Primedia; Margaret Matheson of Zenith Productions; Sarah Radclyfe, producer of *My Beautiful Launderette:* Paul Webster of Palace Pictures; Peter Goodchild, BBC head of drama.

Ferns started off the session with the observation that the British film industry perhaps isn't quite undergoing a revival, but is more the creation of a second industry – an industry financed by television.

It became clear during the session that the British case is dramatically altering the marketplace.

"The film industry in the UK isn't viable without television, said Matheson. "It's not even viable with television, only with Channel Four investment."



'My Beautiful Laundrette': Theatrical success.

And in fact, while the demand for feature films is growing, the theatrical release of a feature film no longer determines its profitability. The video cassette market is where the profits are, and, said Matheson, theatrical distribution enhances the value of video. But while television leans more towards fulfilling national objectives, film leans more towards an international aspect, and since television is financing feature film production, international co-ventures and appearing on television. The transitional phase of the industry was well illustrated by the feature *My Beautiful Launderette,* never produced for theatrical distribution, but surprisingly successful – to its creators – in that venue.

Peter Goodchild of the BBC bluntly discussed that organisation's position with respect to feature films, noting that until 15 years ago there were no unions at the BBC, and in fact the Corporation actively blocked ACTT in the belief the union would block a BBC move into cinema.

"But the move is inevitable," he said. "The unions were approaching us literally in the last two to three weeks (prior to Convergence) and we expect the BBC's first feature film in the next six months. The BBC operated in a fairly autocratic way in the past," Goodchild observed, and while "you get more value for BBC than in the real world," there is a limit of £250,000 (US$425,000) on TV rights involvement because there's no money back. The theatrical rights produce more revenue. But the BBC is taking criticism on its recent moves which, Goodchild said, are seen as an irritant.

The situation in Canada is rather different, Ferns described. There is not the commitment from the broadcasting industry to suport feature films. Now, with the Broadcast Fund and the Feature Film Fund, the problem is the absence of a distribution infrastructure in Canada.

"We're very envious of all your Telefilm money," said Matheson, "but I'm not sure government subsidisation of the arts is a way to produce good art. You can't get art by throwing a lot of money at it." Panelists observed that while Channel Four provides one-stop shopping for productions, Telefilm Canada provides the money and then the pieces must be put together.

While the morning case study session focused more on macro issues of the film/television crossover, the afternoon session advanced more on the micro level of the individual programme or producer, with surprising and creative suggestions. Panelists included moderator Jane Cousins Mills, writer director, Margaret Matheson, Stuart Walker, production designer, director Stephen Frears, and writer Troy Kennedy Martin.

Troy Kennedy Martin began by observing that the crossover is more than just feature films and television; the crossover is extended at the creative, not the management level.

Stephen Fears observed that now, film is the poor second cousin to television, which has the extensive location shooting equipment, and now even major stars that used to be films tars, such as Elizabeth Taylor.

But Stuart Walker felt that the crossover is not between television and cinema, but rather between film and video – a distinction in media rather than in distribution mechanisms.

Panelists debated the relative merits of the two media, and what kinds of programmes are suitable for which. People want bigger, more imaginative experiences in cinema than on television, said Frears, so it is a question of intensity and size. Cinema is sound

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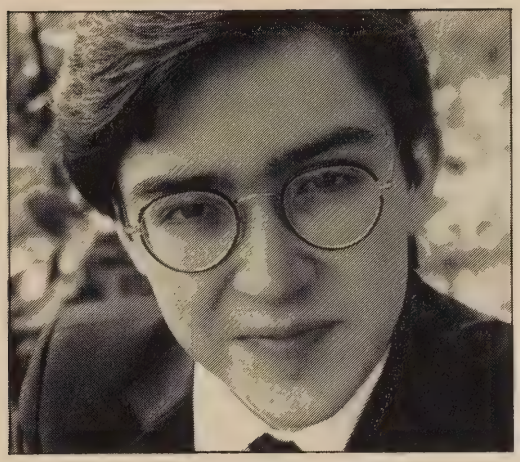

Adrian Mole's back

He's still hopelessly in love with classmate Pandora; he's still the misunderstood intellectual with a head full of poetry and a face full of pimples; he's got his exams coming up, his mother's having a baby and his slob of a father is still chasing that awful Doreen Slater. Adolescence was never so traumatic...

Following the worldwide success of *The Secret Diary of Adrian Mole,* Thames Television brings Sue Townsend's best-selling sequel, *The Growing Pains of Adrian Mole,* to the small screen. Gian Sammarco continues his acclaimed role as Adrian with international singing star Lulu playing his mother in her TV acting debut. Also starring in their original roles are Stephen Moore, Beryl Reid and Bill Fraser.

Richly comic and often poignant, this six-part series charts the joys and anguish of teetering on the brink of manhood.

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Lindsey Stagg

Beryl Reid

Bill Fraser

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Dancing with strangers

Now more independents are travelling and searching for partners for co-productions. CHERYL MARKOSKY talked to Canadians Helene White and Garry Toth on a recent trip to London.

THE AFTERNOON tea dance in London's Waldorf Hotel might not be the obvious venue for an interview with two tired independent producers, who have been doing the rounds for the last week. With overweight, elderly couples gliding in a surprisingly graceful manner, we chatted – or rather shouted – under a mound of tea cakes and above the orchestra.

Helene White and Garry Toth of HBW/Toth Co-Productions in Calgary, Alberta were both freelance director/producers in their chosen fields, before joining forces six years ago to form their small company. Toth heralds from the world of broadcast television, while White comes from the theatre. This blend of TV know-how and theatrical expertise has placed HBW/Toth in a strong position when it comes to producing anything with a dramatic content.

The company, thus far, has concentrated mainly on television entertainment. This includes documentaries, drama and public affairs series.

"We do a little bit of everything," White explains, "except commercials, and we do very little industrial work."

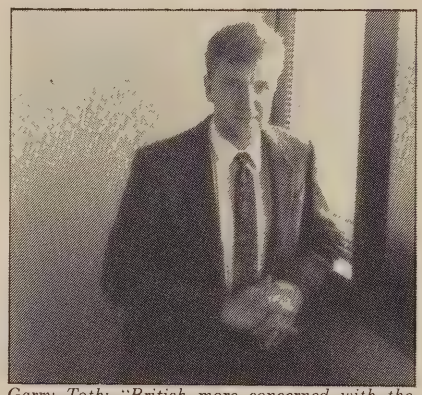
The projects the Canadian do take on are usually financed in advance. Toth says it is not always easy to get money these days and most of their development capital comes from Telefilm Canada, Alberta Motion Picture Development Corporation and CFCM Communications in Calgary. Both stress the importance such bodies play in providing money for development. In Canada, with a relatively young industry, this can only further encourage writer and directors.

White and Toth were in London to talk to a wide assortment of possible partners for their latest project, seven half-hour contemporary 16mm films about a young British girl emigrating to Canada. She finds herself caught between the two cultures, going from a seedy flat in Islington to Canadian suburbia.

Contemporary

This will be HBW/Toth's first big drama series and the idea came from a seminar held at the Banff Television Festival. White and Toth found themselves on a panel discussing how you clinch a deal.

White says, "It was sort of like being in a game show. We came up with a concept and then tried to 'sell' it to others on the panel: the CBC, BBC, Telefilm Canada, ZDF, Japanese television, ABC and American independents. Literally right after the panel, the BBC came up and said they were interested in the project."



Garry Toth: "British more concerned with the story than the deal."

Interest and hard cash are two different things though, and although still talking to the Corporation, White and Toth have London's Diverse Productions as one of their UK partners, along with CBC and CTV in Canada. Diverse's David Graham has come up with one-fifth of the development budget and is looking for an experienced UK drama producer to join up, who can raise the balance required. White and Toth have also been discussing the films with Superchannel.

Diverse has specialised mainly in documentaries and current affairs, so involvement in this drama co-production certainly is a departure for the company. If Graham can interest a quality UK drama producer in the project, and Toth and White find a suitable actress for the leading role – they have been talking to artistes like Julie Walters – the series could turn into the sort of international co-production success broadcasting is somewhat short of at present.

White and Toth are intrigued how the British operate. "Deals are struck in Canada," Toth says, "but the same emphasis is not placed on them here in Britain. Overall, the British are initially concerned more with the story and concept, rather than the deal."

He adds that in Britain it is still new working with independents and most independent companies in the UK are still young and fairly inexperienced. Also, daytime TV is in embryonic stages on the BBC and the independent network hasn't got its 'coffee time" programming, as it is known, off the ground yet. There is much potential in this area for independents, Toth believes.

Some possible UK partners are put off by Canadian content restrictions but Toth and White haven't found this to be a problem.

"These rules don't restrict us," points out White. "Two countries share finance, the aesthetic interpretation of the production and its distribution. If you get money from the Canadian feature film fund, you do need a Canadian distributor right off, but you would probably want one anyway for North America.

"If I have any concern at all, it is that the series could end up being a piece of flannel. It needs an edge to it, a bite. There is one episode where audiences should be cheering for the Brits and then one where they should empathise with the Canadians. There should be a seesaw, and then a resolution. I don't want everything muddled together, giving you just pap."

With Canadian producers coming over to the UK to find suitable colleagues to work with, does this mean the Canadian industry is on the up? White hopes so.

She says, "We've been awfully busy, but Southern Alberta as a whole isn't doing terribly well. The oil recession hasn't helped on the financial side. Programme-makers in Eastern Canada are doing lots though, and more work will gradually come back to the West. There are now more reasons for people to stay and work, rather than leave for Europe or the US." Toth isn't quite as optimistic as his partner. "There is no incentive for broadcasters to do anything. The Americans have dumped so much programming into Canadian broadcasting, why should a Canadian station pay an independent $1 million to make a drama, when they can buy it in?" ■

Contact: HBW/Toth Tel (403) 228 1900.

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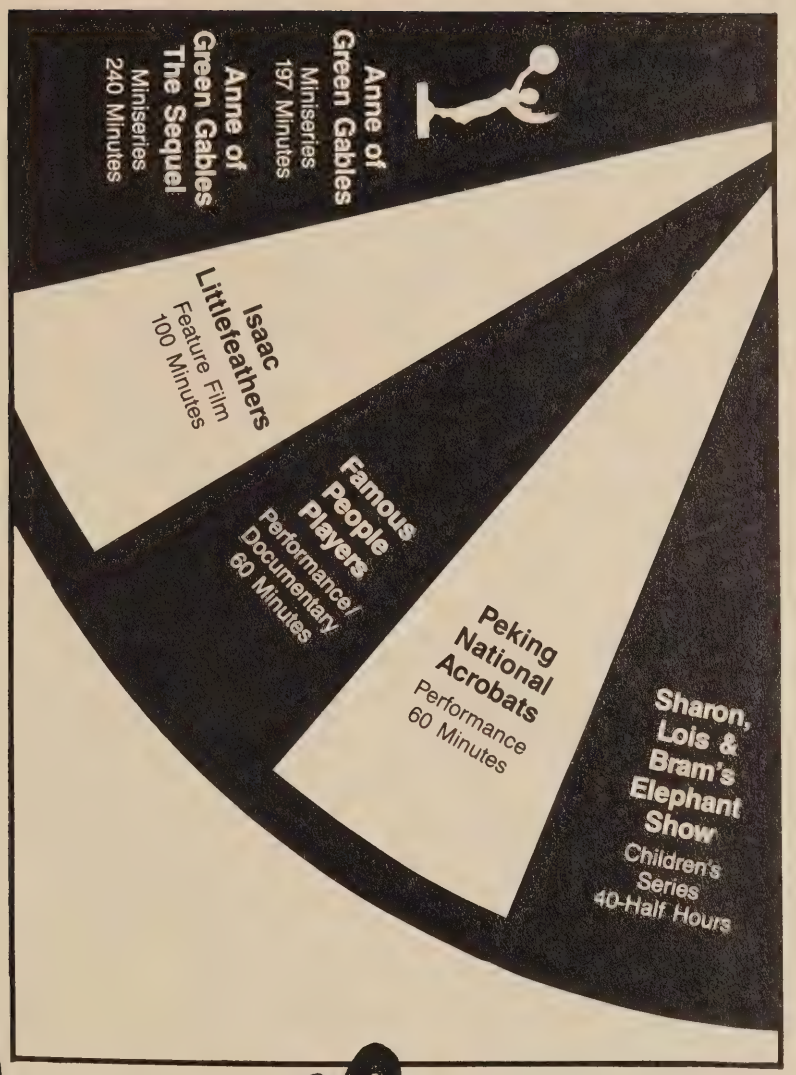

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Cutbacks campaign

Television New Zealand has recently been the subject of a commission to look into its financing. But it has not helped matters, reports WARREN MAYNE.

NEW ZEALAND television has found itself no better off financially with the report of a Royal Commission into Broadcasting on the lines of the UK's Peacock Committee report and has now embarked on a stringent campaign of production cutbacks.

The irony of this is that the royal commission, headed by political scientist Professor Robert Chapman, who sat on Sir Kenneth Adam's 1973 committee which supervised the setting up of the second network, recommended strongly for a rise in the television licence fees paid to the Broadcasting Corporation of New Zealand.

But general – and certainly David Lange's Labour Government – opinion is that the commission's report fell well short of the overall brief set it, to come up with visionary concepts to take broadcasting into the next century.

The report generally endorsed the present control system, a Broadcasting Corporation, with one of its operating divisions Television New Zealand running two commercial networks.

It paid little direct attention to a competing private third network, ostensibly because hearings are still proceeding into rival applications for the four regional warrants and independent national news service which will make up the service.

And, Chapman's critics claim, the royal commission accepted at face value all the BCNZ's arguments that it was the sole guardian of "public broadcasting" and thus was under-resourced.

The BCNZ's television licence fee, set by Cabinet, was frozen at NZ$45 (US$23) from 1975 through the full nine years of Sir Robert Muldoon's National Government and the Labour administration, elected in mid-1984, did not move on the fee until August last year.

The corporation, arguing that the licence fee share of its revenue has dropped from a 50/50 split with advertising to little more than 10 per cent, wanted a fee around NZ$130 (US$65), but did all its budgeting on a NZ$90 (US$45).

Instead the government raised the fee to only NZ$65 (US$33) – in effect, $71.50 with the imposition of a newly-introduced VAT-type goods and service tax of 10 per cent. And it as good as rejected any immediate "second bite at the cherry" fee increase, largely because it faces a general election this year and the television licence fee has always been far more contentious than its monetary value, given that viewers in even the most remote areas demand full two-network coverage.

But the real dampener for the BCNZ has come from the royal commission report – and the adverse, almost hostile reaction to its timorous and platitudinous findings. And another irony: the most telling criticism came from within.

One of the four commissioners, businessman Laurie Cameron, frustrated by both what he considered inadequate corporation financial practices and Chapman's acceptance of these at face value, worked through the night to add an 18-page dissenting view to the 500-page report 24 hours before it went to the Governor-General. Cameron expressed his concerns about the basic incompatibility he saw between the corporation's role as a BBC-style public broadcasting service meeting minority audience needs and its predominant role, especially in television, as a commercial broadcaster.

He suggested that the non-profitable "public broadcasting" elements of TVNZ should be concentrated on one of the two networks, which along with the non-commercial radio networks should be administered by trustees separate from the corporation's present directors.

In his rather skeletal arguments Cameron struck a responsive chord both in the country and in the Government, where the prevailing mood is for greater accountability for public funding.

Clearly the Government would like to see the BCNZ, for 24 years an autonomous trading corporation, move further away from dependence on public funding; it goes further than the royal commission, which did recommend wherever possible that state television and radio should become more specific and forthcoming about how they account for their use of public money (the licence fee).

The commission, however, while unlikely to get acceptance for its proposal to tag licence fees to newspaper cover charges (an idea Lange branded "outrageous"), will probably win one point.

It recommended an independent one-person commission to set the licence fee levels at regular intervals, taking the ultimate decision away from the Cabinet.

This recommendation was almost inevitable, given that the 1975-84 freeze on the fee was almost certainly the result of Muldoon's dislike of a television system whose news and current affairs he accused of being biased towards the Labour Party.

Resentments

Reactions to the report underlined how deep the resentments run to the present system of broadcasting funding.

Independent producers and the New Zealand Film Commission, whose demands for a minimum 15 per cent of local production to come mandatorily from the independent sector instead of being almost exclusively made by TVNZ in-house, are still agitating for an outside body to disburse the licence fee rather than having it all passed over without question to the BCNZ.

This would presumably allow some of the fee revenue to be allocated to private film-makers to defray the costs of productions destined for TV screening, rather than the independents having to rely on the goodwill of TVNZ.

TVNZ's basic argument is that the "public broadcasting" component of television is the support of any local production that is more expensive to undertake than filling the comparable time with imported product.

This pretty much extends to all the 30 to 35 per cent of transmission time filled locally, given that TVNZ, as a monopoly buyer, purchases all overseas programming at a standard US$27.50 a minute.

The royal commission, in ducking the issue of private broadcasting, mainly because the Broadcasting Tribunal was still hearing television applications did not address the relationship between state and private enterprise in broadcasting.

As such, it avoided the issue of "competitive neutrality", a current favourite concept for the Lange

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Of Paramount importance

THE FACT that Bruce Gordon is Australian naturally accounts a good deal as to why Paramount has been distributing Australian-produced programming for the last five years.

One of the most prestigious names in Hollywood's past is putting its mark on the world map in a different way today by looking beyond American frontiers to the potential of foreign product, ALISON HOMEWOOD reports.

"It has to be the person who is going to sell the programme that makes the decision to acquire in the first place," said Gordon, "and the hardest thing for a producer to do is to get a distributor to watch his show in the first place. Because I had a greater insight into the quality of Australian product, I didn't have to sit down to know what was good and what wasn't."

Before he moved to the US – and then to Bermuda, where his office is currently based – Gordon worked for Paramount in Australia, where he was involved in three productions; *Spy Force,* a 42-hour series starring Jack Thompson; *Lost Islands,* a series of half-hours for children and a co-production with Grundy, *Chopper Squad.*

The first Australian shows that Gordon acquired from other producers for the Paramount catalogue was *Timeless Land,* an 8-hour mini-series, *The Last Outlaw,* another 8-hours based on Ned Kelly; *A Town Like Alice;* and the original three-part mini-series *Return to Eden.* Recently, Gordon has taken the two Crawford productions *Alice to Nowhere,* for which he has worldwide rights, and *Fortress,* the two-hour feature starring Rachel Ward which was co-produced with HBO, and for which Paramount has worldwide rights excluding the US and Canada. He will also sign for two more productions in the near future.

"Paramount's not alone in trying to distribute foreign product," said Gordon. "Warners did it once; HBO got in there with *All the Rivers Run,* Metromedia with *Against the Wind.* But none of them repeated the experiment, for some reason."

Now, with the massive success in the US of the Australian-produced movie *Crocodile Dundee,* Gordon is confident that programming from Down Under will change American attitudes.

"I believe that it will force the networks to look at Australian shows seriously. They have been very choosy in the past, but *Crocodile Dundee* has proved that the American public is not as hesitant as the network buyers."

He said that production prices may force them to look outside the US, if nothing else. "They cry about $3 million an hour production costs being too much – but they don't have to pay that for purchased programming. Heavy Australian accents may need some dubbing, but it would still be well within their budgets."

"*Crocodile Dundee* has proved that the American public is not as hesitant as the network buyers."

But it's not only with shows from his native land that Gordon is prepared to widen the vistas of Paramount's catalogue. Last year, he acquired the worldwide rights to TV New Zealand's series *Hanlon,* based on the famous judge at the turn of the century. The show has been sold to home video first, but is just preparing to enter the European TV market.

More surprising was when the company signed the ZDF-produced *Scharzwaldklinik* (Black Forest Clinic), the German series set in a hospital that has been a runaway success in its own country. "It's a much bigger production than the average soap. Scenically it's particularly impressive. When we decided we wanted the show, we descovered that another US distributor had already put in a bid. Because they thought there'd be no competition, they'd pitched low, so we were able to secure it."

Authentic dub

Since then, things have been rather held up as part of the deal included access to the Channel 4 English dub, which is not yet completed. The second batch of 26 episodes is currently in production, and although Gordon wants the whole 52 shows, he will not commit himself before hearing the dub. "I want an authentic-sounding accent. If it's on target, we'll launch it at MIP. If the dub is off, then we'll have a hard decision to take about re-dubbing."

'Hanlon': Europe TV launch imminent. (Left) Bruce Gordon, Head of Paramount TV International.

He doesn't fool himself that the US market will welcome *Schwarzwaldklinik* with open arms, and is sure that the greatest return will come from the international market. Nonetheless, he is currently on the point of acquiring another successful German-language series. "But it's a specialised area. It's easy to get your fingers burned. You have to have enough guts to put X amount of dollars on the line if you really want the show." ■

Cutbacks campaign

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Government as it attempts to set up money-making state enterprises that do not have any undue trading advantages over their private enterprise competitors in an economy that has been deregulated with devastating speed over the past two years.

As part of this overall economic scernario, the royal commission was faced with a radical "more market" submission from the Treasury advocating total deregulation of the airwaves.

This extended to tendering of all spectrum space to the highest bidders on the basis of time, geographical area of bandwidth used and the removal of all public service programming obligations on all operators, to be replaced by the purchase of commercial time for programmes not market-supportable by state agencies or other groups that felt a need to provide them.

Rejection

The royal commission was unmoved. It rejected the idea of an excess profit levy on commercial operators as imposed in the UK but borrowed and adapted a Treasury idea to come up with a proposal to levy private operators for use of the frequency spectrum, a public resource, carefully earmarking the proceeds to be used for extending non-commercial Radio New Zealand services to remote areas.

While the Broadcasting Corporation won the argument about the Post Office (soon to be Telecoms Corp) taking over all transmission systems, it only managed a draw with its nemesis, the Broadcasting Tribunal.

Arguments

The BCNZ has long chafed as having to compete with private operators each time it applies for tribunal permission to set up new stations and argued before the royal commission to be removed from tribunal oversight.

On this logic it would be able to extend its radio and television services at will, complying with programming standards as laid down for it in the Broadcasting Act much as the BBC is in charge of its own destiny.

The tribunal would have been left overseeing the growth and performance of private radio and television, particularly the minimum programming conditions the BCNZ wanted imposed on the third channel, as the IBA does in the UK.

The commission has only accepted this argument to a degree; even so, its recommendation that the Government should give TV New Zealand and Radio New Zealand statutory warrants to extend certain types of "public services" has angered the private sector.

The tribunal remains intact, with recommendations for its own secretariat resources to help overcome the growing backlog of business the part-time members have before them. Licence fee-setting was denied the tribunal, but its need for research would be met by staff of a small broadcasting commission envisaged as a body to formulate long-term broadcasting policy, independent of the BCNZ and tribunal.

The royal commission could well have used such a body had it already been in existence. Aside from a few discussions with overseas broadcasting experts on a globetrotting tour, its report showed little evidence of independent research undertaken to counterbalance the contention of the vested broadcasting interests that appeared before it.

The tell tale sign of this was the reproduction as an appendix of part of the study undertaken by the University of Leeds television research centre for the Peacock Committee on overseas broadcasting systems – a model of what the Chapman commission failed to research for itself.

On longer-term issues such as the introduction of cable and DBS services, the commission made no recommendations, relying solely on slightly-updated data from the Communications Advisory Council, which had reported neutrally on these matters three years earlier. This council is marked down for abolition by the government in a clean-up campaign to disband various quangos that have outlived their usefulness.

The *manana* approach to DBS flies in the face of TVNZ's expressed concern at Australian media magnate Kerry Packer's negotiations to set up commercial television services in Fiji and other Pacific island mini-states fed from his Nine Network satellite (see *TV World*, October).

Already the Post Office has negotiated use of a low-power transponder on the current generation of Australia's Aussat for networking the third channel's programmes between studios and has options on up to nine transponders on the next generation, (1991 launch), that would be capable of carrying full DBS services.

Montreal meeting of minds

► continued from p30

and image, television is more "talk-oriented," Matheson felt. Cinema needs "huge, glorious stories," while television is both intimate and public.

Television involves more censorship and control; television technical people think of themselves more as engineers than craftspeople; the electronic media involved time pressures which create a shortage of insight; while the two media are different, comparble quality is possible with HDTV.

But Martin made one of the most significant observations on the effect of VCR penetration on programming. Instant impact is not necessary anymore, so stories can be more complex and can be treated more like a novel.

"The tyranny of instant accessibility has gone out the window and that is a kind of step forwards," he said. While television to this point has been naturalist and realistic, Troy postulated a totally new kind of television – a kind of "guerilla television," based on the MTV rock video format. He suggested workshops to deconstruct the idea of a network, and to play with novel programming structure with a rock video format of bits and pieces of programming scattered throughout the day. The rock video is a new narrative form, getting stale by now because it has been restricted following its own success. But there are now more mass audiences, Troy said, suggesting the set-up of video libraries similar to book libraries.

The guerilla television – the exhortative channel Troy played with – could start with a three-hour programme, with the premise of repetition founded on VCRs. The high-energy flow programming, "if it's dense, complex" might take eight to 10 viewings before people were satisfied they'd got everything out of the programme.

The question of timing came up following the panel presentation, with a statement by Peter Goodchild, head of BBC drama.

"The BBC is running fairly scared, as rattled as it is at the moment," Goodchild said. The crossover hasn't created problems in the legal sphere, but rather a question of the BBC's image. Goodchild observed that the time element and the delay in normal production made it hard to keep "the edge". "The real inertia is on the resource side, not the programming side – the power politics of overlarge resource areas." ■

Bond's bounty

KATHERINE TULICH reports on the latest moves in Australia's monopoly game.

Bond: master of most he surveys.

IT WAS quite a day for Perth entrepreneur Alan Bond. On the one hand he lost his chance to defend the America's Cup when his yacht Australia IV lost to Kevin Parry's Kookaburra III, but on the other he had just earned himself the title of Australia's top television mogul.

In a buy that surprised everyone, Alan Bond's Bond Corporation acquired Kerry Packer's television and radio interests for A$1.05 billion (US$693,000).

Bond already operates QTQ 9 in Brisbane and STW 9 in Perth and with the addition of Packer's 2 Channel 9 stations (GTV 9 in Melbourne and TCN 9 in Sydney) it gives him the biggest TV network in Australia, controlling 59 per cent of the TV market. And there is a possibility that he may acquire an Adelaide station with the Herald and Weekly Times' ADS 7 likely to be up for sale soon.

Negotiations for the buy began in October when Bond and Packer met. Packer stated: "I thought I might be able to buy his and he thought he could buy mine and he was right and I was wrong." It's too early to speculate how the new owner will affect the running of the stations, but Bond has indicated that there won't be much change.

Peter Beckwith, managing director of Bond Corporation stated: "One doesn't look to change what is a successful formula. The people at 9 in Sydney and Melbourne have demonstrated their capacity on the domestic front with their continued ratings performance and their continued acclaim."

Indeed, Bond will perhaps be able to enhance his Perth and Brisbane stations by following the example of Sydney and Melbourne.

Beckwith also indicated that Australian audiences can expect even better programming. "In TV broadcasting big is beautiful," he said. "The bigger you are, the larger your audience share and the larger the revenue. The larger the revenue, the more your capacity to provide quality product and the more you can encourage local production and that will be our aim."

Bond stated a desire for more programming emanating from Western Australia. "The programming of television has been substantially in Sydney," he said. "We're a third of Australia and often don't have much say on what goes on across Australia."

But are Bond's plans for media domination assuming too much too soon? His deal with Packer is not based on the existing situation, but on the assumption that a new government policy on TV ownership will be introduced.

For more than twenty years Australian television has been governed by the rule that no one can operate more than two TV stations anywhere in the country. Last November the government proposed a scheme that the two station rule be abandoned. They are seeking the legislative restructuring of commercial television broadcasting and newspaper publishing in Australia.

If the new rules are passed it will add up to a media revolution. The nation's 15 metropolitan and 35 regional TV stations are being regrouped together in nine separate audience zones. Eventually no zone will have fewer than a million viewers. The limit on the number of stations any operator will be able to own or control will be a combined 'reach' of 75 per cent of the national television audience.

The other limiting factor will be that any one network or operator will be able to own or control only one station in any one zone. The government aim is that it wants more country viewers by 1996, to have a choice of three commercial channels plus the ABC.

Federal Communications Minister Michael Duffy doesn't foresee any problem with Bond's new network. "By the time the actual transfer of licences is dealt with, the legislation will be passed," he said.

The next man on his way to a national network could be Robert Holmes à Court. He recently secured a deal to acquire the Herald & Weekly Times HSV 7 in Melbourne to add to his stations in Perth and Adelaide. And there is talk of a link to the Fairfax-owned stations, 7 in Brisbane and Sydney to form a network.

Meanwhile the other media battle looming at the moment is the question of who wins control of Australia's second biggest media empire, the Herald and Weekly Times. Rupert Murdoch has been the favoured bidder but his offer hangs in the balance following the Australian Broadcasting Tribunal's decision to hold an urgent inquiry on February 2 into Murdoch's credentials to control the group.

Murdoch, now a US citizen, is not permitted, according to law to hold more than 15 per cent of the media group. The inquiry will examine whether he controls News Ltd, the News Corporation subsidiary which has made a A$2.3 billion (US$1.5 billion) bid for HWT and now controls 46 percent.

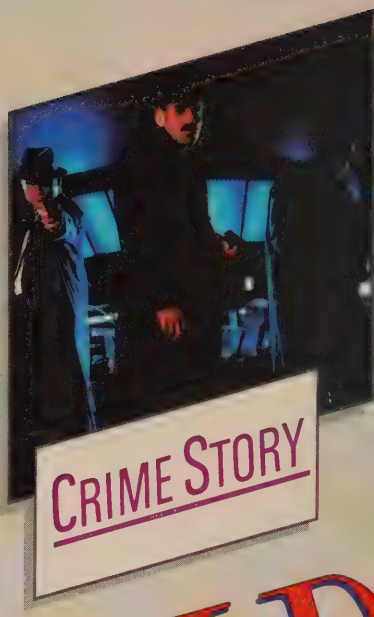
The other contenders in the battle have been Robert Holmes à Court and John Fairfax Ltd, but Holmes à Court has now retired from the bidding selling his holdings of HWT for A$100 million (US$66 million) as well as acquiring HSV 7 in Melbourne. In the likelihood of a successful bid, Murdoch would have needed to divest himself of the two HWT TV stations, HSV 7 and ADS7 in Adelaide in favour of an expanded newspaper empire.

He may also be required to sell ATV 10 in Melbourne according to the ownership rules proposed by the Australian Broadcasting Tribunal. Under the new legislation it will not be possible to own a capital city TV station and a daily newspaper which has more than half of its circulation within the reception area of the TV station.

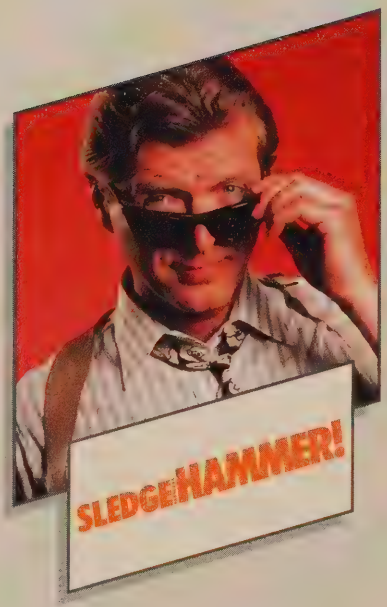
The proposed legislation is designed to break the incestuous links between newspapers, radio and TV that dominate the ownership structure. Said Communications Minister Michael Duffy: "People, if they want to expand into one area or another, will have to make a choice. They cannot have their cake and eat it too."

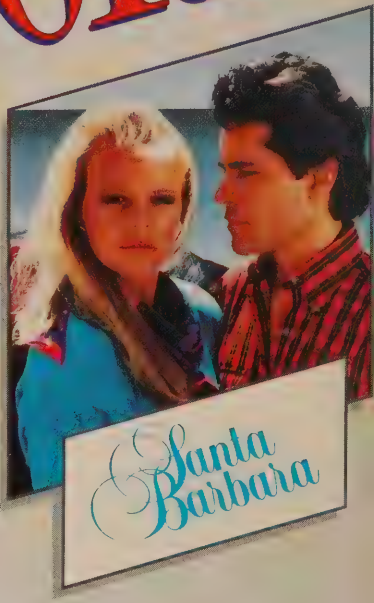
If Murdoch's Australian company, News Corp is deemed to own Channel 10 in Melbourne by the Broadcasting Tribunal it has to sell the network because it also owns the two HWT newspapers in Melbourne and disqualifies him because he is not an Australian citizen, he will be compelled to sell 10 in Sydney as well. Perhaps this is why Murdoch is tending to forego his TV interests in favour of gaining a larger newspaper empire.

The media mogul shuffle is likely to continue for some time yet. ■



NEW WORLD





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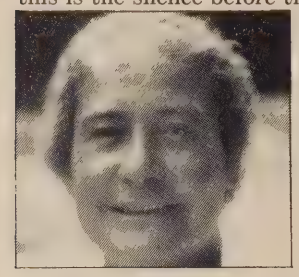
That was the y

BILL THIRD rounds up the main events of 1986 at each of the eight broadcasting stations in Holland. Six 'A' broadcasters have more airtime and more government money than the two 'B' outfits.

VERONICA (V.O.O.)
The former *enfants terribles* of Hilversum have been strangely quiet of late, which means that they must be up to something. There has been less of the "Hilversum is too small for Veronica" type of station advertising, but that only confirms one's suspicions that this is the silence before the storm.



VOO boss Rob Out: a move to satellite?

It is only 12 months ago that Veronica was a pirate radio station. After an intensive publicity campaign, it attained the status of a "C" broadcaster, then climbed inexorably to be an "A" broadcaster, by out-Trossing the TROS and aiming very firmly at the youth market. However, Veronica has now flogged the youth angle to death, so it will probably be trying to widen its appeal now. Apart from this move to more adult programming, the next logical step for Veronica is satellite. But apart from hiving off their Countdown programme first to Europa and then to Music Box, Rob Out and the lads have gone coy on the issue. Contemplating TV without the cashflow from the Ministry of Culture was perhaps too bleak a prospect.

The TROS
Still one of the most popular broadcast organisations in the Netherlands, the TROS achieves good viewing figures. But the current satisfactory performance is probably the result of good efforts in the past. Furthermore, the TROS no longer has a clear identity of its own. At the moment it is sandwiched between the brasher, louder Veronica and the slightly more upmarket, and inventive AVRO. Furthermore, the TROS will soon be sharing the Netherlands 2 channel with AVRO and Veronica.

Of all the major broadcasters it seems to suffer the most from a lack of new ideas. How many more bland talk shows and futile quiz programmes will it take before the long-suffering Dutch public get totally fed-up with the TROS? To give the TROS its due, it has tried with its own drama productions such as *Herenstraat 10* and now *Dossier Verhulst*. But these Dutch "Dynasties" and the "Chicken and Egg" police series never really made the grade.

'The Chicken and The Egg': soft comedy that never made the grade.

The most positive thing to have come from the TROS in the last year, is the readiness, expressed by top-man Henri Minderop, to make the move to full-scale commercial television. This could be construed, in a way, as a tacit admission that the TROS needs fresh stimulus and input, but at least it seems sensible. And for Dutch television, that is something of a departure from the norm.

The VARA
Troubled times have hit the VARA recently. Like every other Dutch broadcaster, it has had to trim its sails; but overspending on the prestige *Sterrenshow* meant that painful cuts had to be made in programme and staff budgets. Then in the summer of 1986, the presenter and moving-force behind the show, Willem Ruis, died suddenly on holiday in Spain. His death came as a great shock to the Dutch entertainment world and was a sad loss for the VARA. As if that was not enough, the VARA has also lost two of its programmes to Veronica. Koos Postema took his *Classmates* there, while Harry Vermeegn and Henk Spaan's *Pisa* can now be seen on Veronica as *Verona*. Furthermore, the VARA has lost much of its documentary making talent, mainly because of the lack of budgets.

All in all, the VARA has had to rely very heavily on its established stars and successful programmes. For example, Sonja Barend's talk shows and

'Say Aah': Vara's top comedy

Say Aah, the only really good Dutch situation comedy of the last decade. But some of these programmes are beginning to wear a bit thin and the VARA clearly needs to find some new formats to stay a major. Programmes catering for the liberated, articulated woman seem to be getting extra attention at the VARA. Perhaps their own pet statistician, Maurice De Hondt, identified it as a fruitful area for winning new viewers and members.

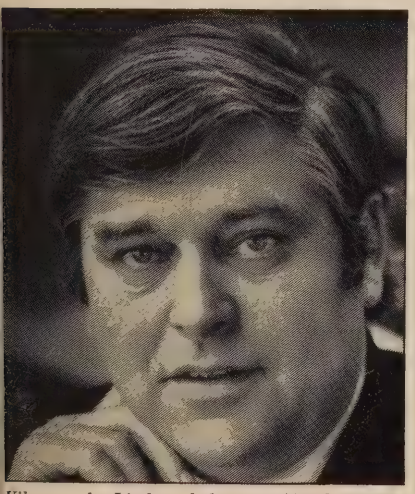
The NCRV
The NCRV is still managing to maintain its own identity as a broadcaster committed to a Christian view of life and produce an entertaining evening's television at the same time. In this, it is of course helped by having a very loyal audience, hundreds of thousands of whom subscribe to NCRV's own TV and Radio Guide and thereby qualify as members in sufficient numbers to give the NCRV its status as an "A" broadcaster. The membership-loyalty question also splits along party political lines of course, which is part of the curse of the Dutch TV set-up. But at least NCRV members know they can safely switch on to them without being confronted with blood, guts and profanity. Not that the NCRV is prudish: just careful. For example it was recently allocated the Sunday afternoon and evening spot and decided not to show *Hill Street Blues*, since it felt it was occasionally too violent for the Sabbath.

ear that was

The AVRO

Since he was headhunted by the AVRO from the TROS, Wibo van der Linden has certainly given the sleeping giant of Dutch TV a good shake-up. This is much to the chagrin of some programme departments and their staff, whose activities no longer fit into Wibo's scheme of things. In fact it is almost possible to tell almost tell to what extent the on-camera staff have the Vibo stamp of approval by the wideness of their grin. New charm-girl Myrna almost burns a permanent hole in the phosphor of the TV screen with her smile.

However, there can be no doubt that van der Linden has succeeded in giving the AVRO its own identity with many new productions of its own in formats that draw a satisfying audience, without costing a fortune.



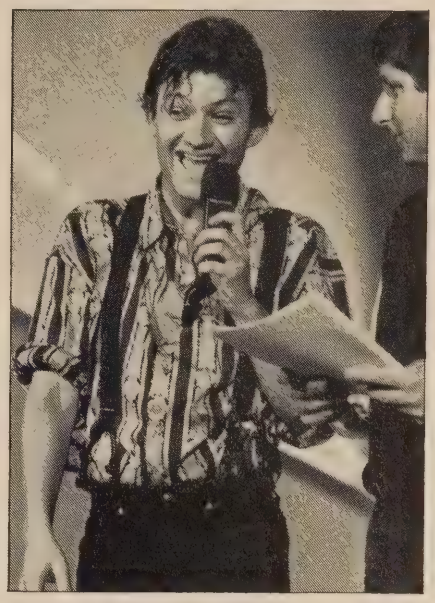
Vibo van der Linden: shaking up AVRO

Vedden dat' (Make a Bet): original format

The KRO

Like the NCRV, the KRO has also managed to produce good television without comprising its founding principles. The KRO is nominally Catholic, although the casual viewer would not be immediately aware of it. Both broadcasters are careful to programme family viewing in the early part of the evening and keep their adult entertainment for when most children will be safely in bed. In September of this year the KRO will be joining the NCRV, the VARA and the EO on Netherlands 1, so that all the broadcasters that still represent a particular religious or secular view will be on one and the same channel (see box).

In the meantime the KRO can boast some of the most innovative and popular programmes currently on Dutch screens. For example, *The Sound Mix Show* in which amateur and semi-professional performers imitate famous artistes, usually singers and dancers. Sounds corny? In Holland it's a high-spot. Another KRO success is *Brandpunt In De Markt* (Focus In the Market) and the Saturday edition of *Brandpunt*, which is one of the few surviving, decent, Dutch current affairs programmes.



'The Sound Show Mix': high-spot

THE "B" BROADCASTERS

The VPRO

For many years, the VPRO was the darling of the cultural and intellectual elite in the Netherlands, with many firsts to its credits. The first TV nudes, the first shocking, avant-garde films, the first joint smoked on TV.

It has now moved on, but just in time. For too long the VPRO relied on the contributions of people like Cees van Kooten and Wim de Bie to attract audience and members. But in the cold, hard '80's this was not enough and the VPRO had become irrelevant to a new generation of students and intellectuals. The VPRO had been losing members, so that it was in danger of losing its "B" status and its regular Sunday night spot.

With *The Lab*, the VPRO is making a big effort to regain its relevance, by giving young actors, dancers, filmmakers etc., a television forum to present their ideas and projects. Recent successes from the VPRO include *Gouden Bergen*, (Golden Mountains). In this programme, investigative journalists Lex Runderkamp and Feike Salveda set-out to uncover some of the massive fraud that takes place in the world of the 20th century Dutch white-collar pirates. The programme instigated prosecutions that will "run and run". In addition, the VPRO can always be counted on to show excellent documentaries, art-house type movies, quality British programmes and satirical programmes like *Spitting Image*.

The Evangelical E.O.

The E.O. is probably the only broadcaster of its kind outside of North America. Every programme must be devoid of sex or violence, and preferably be brimming with wholesomeness and religion. The more extreme of the E.O.'s programmes are unwatchable, not just for the general public, but also for the majority of the E.O.'s several hundred thousand members, who stump up for Christianity, but who in their viewing hearts, still agree that the devil has all the best programmes. Bright spot with the E.O. are its children's, nature and scientific films.

Despite the fact that no one watches, the E.O. will continue to survive, thanks to the loyalty of its supporters, and the cranky set-up that is Dutch television.

Think of the last quality Dutch drama you saw. You can't? BILL THIRD explains how the production problems all stem from the unwieldy system at Hilversum.

Half-a-billion TV still has its problems

IS IT POSSIBLE to make good national television for US$500 million a year? The answer has to be yes. In many smaller European and third-world countries, companies provide entertainment, informative and inventive television for a whole lot less. But in the Netherlands, US$500 million is not enough. In 1985, for example, the Dutch government collected G718 million (US$350 million) in TV licence fees from the viewers, G296 million (US$144.4 million) from advertising revenue and G40 million (US$19.5 million) interest on the money collected. That makes a total of over G1000 million (US$13.9 million). But Dutch TV failed to deliver the goods in 1985 and in every other year before and since. Of course, not all of that revenue goes directly to television; national radio and the Dutch World Broadcasting Service must be funded from it too.

However, the mainstream Dutch broadcast organisations are only on the air for 800 hours per year on the present two channels, with an additional 543 hours for educational programmes, children's programming, news and reserve time to cover special events as they happen. However the most important thing in determining why the Dutch viewers get such bad value for money is the archaic, unworkable structure of broadcasting in the Netherlands.

In theory, each broadcast organisation should represent some religious or secular belief, but only three of the eight major broadcasters still do so. Similarly, the broadcast organisations should not engage in any commercial ventures or have any commercial links outside television, but they do. It is an open secret in the Netherlands, that with the exception of the VPRO and possibly one other, all of the broadcasters have a network of links with all kinds of commercial interests.

However, the worst thing about the Hilversum set-up is the massive waste caused by duplication of functions. If you ever go to Hilversum, look at the massive, imposing buildings of the AVRO, the VARA, the TROS, the KRO, the NCRV, and, biggest of all, the NOS complex. Inside each of those buildings there are current affairs and news departments, heads of light entertainment, heads of drama, film buyers, public relations people, you name it. Every function, every job, duplicated eight times. Many of these jobs are sinecures, superannuated for life, however well or less well their incumbents may perform.

It cannot be denied that the broadcast companies do produce programmes, but the real measure of their success or lack of it, is their ability to create a national TV culture. And this

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is something they have singularly failed to do. The television output of most of the broadcasters is limited to quiz and variety programmes in which the public provide an inexpensive backdrop and cheap entertainment. Car-rallies, treasure-hunts, *It's A Knock-Out* type spectaculars, half-baked current affairs programmes that pluck items from the darkness, put them under the microscope for 15 minutes, only to throw them back into obscurity. All of these types of programmes have of course a certain validity and are undoubtedly popular with sections of the television-viewing public. But they hardly need a budget of hundreds of millions of guilders or the magnificent mausoleums that house the organisations in such style.

In defence of the multiplicity of broadcast organisations, one could advance the argument that competition is the best stimulus for achieving a high standard. But in the Netherlands, there is no direct competition between the domestic broadcasters. If the VARA makes brilliant programmes and the TROS poor ones, there is no difference in treatment. They are both "A" broadcasters, and will get the "A" broadcasters financial allocation, simply because of the numbers of members they have. In the case of the VARA, people will be members because they support the Dutch Labour Party. In the case of the TROS or AVRO, people may be members simply because they like the TV guide that comes with membership of a particular organisation.

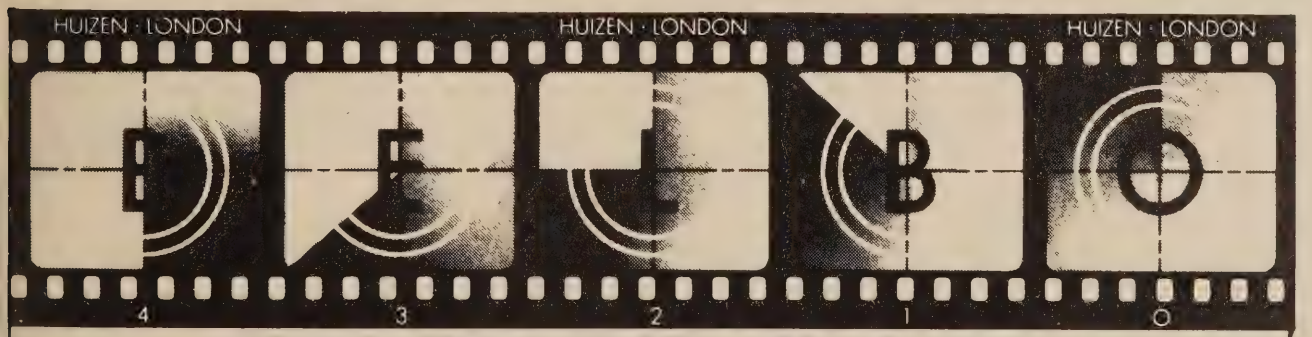
'The Banana Split Show', TROS' version of 'Candid Camera': shows which involve the public provides cheap entertainment

Of course there are viewing figures, and any self-respecting programme controller will want to see his products getting good figures. But if they don't, why worry? An astute purchase of foreign product at MIP or NATPE and one or two quiz programmes will crank the figures up again and everyone can go back to sleep. At least that's the way it used to be until quite recently.

Being a densely cabled country, most Dutch viewers now have a very wide variety of channels to choose from. Three German channels, with an abundance of good films and series. German is very close to Dutch as a language, and most people here can understand it readily. More stereo-broadcasters mean that you can now choose the original soundtrack, if you have a stereo-TV or stereo video recorder.

Then of course, there are the old friends satellite TV and pay-TV companies like FilmNet. A few years back, there was great consternation about

continued on p44 ►



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The battles of Brinkman

MINISTER Brinkman is a much maligned man, but the criticism that rains down upon him is not always justified. In an attempt to put an end to the growing para-commercialism in Hilversum he imposed severe fines on most of the major broadcast organisations in Hilversum some two years ago. His decisions were partially rescinded by the Dutch Parliament, and the fines he imposed were slashed.

In order to clarify the situation he offered the major offenders, who had protested the most about the restrictions on their freedom to operate, the chance to start proper commercial television on one of the two Dutch channels. With the exception of the TROS, they refused. Since then "Soft sponsoring", showing brand names during a broadcast as a way of cutting programme costs via secret deals, has been unofficially tolerated.

In a major reorganisation of the Dutch broadcasting set-up, the more commercially-minded broadcasters, AVRO, TROS and Veronica (V.O.O.) are now being put on Netherlands 2, while the VARA, NCRV and KRO, who still represent a religious or secular view will occupy Netherlands 1. Furthermore, the new channel, Netherlands 3, is scheduled to begin on September 28. But here too, there are problems. The broadcasters claim, and not without some justification, that there simply is not enough money to run the third channel and continue with afternoon television. Will afternoon television still be viable when the new Winter season starts? And if it starts, will there be enough money to go on the air from 2.30pm., or is it more realistic to begin at 3.30pm? Afternoon television will contain an obligatory 90 minutes of repeats per day. However, the TROS and Veronica are not very keen on running 90 minutes of repeats two days in the week. At the NOS board meeting on January 16, Veronica boss Rob Out stated that it would be cheaper to produce new material than to re-run programmes that will cost G13,000 (US$6,350) per hour. The broadcasters are also not very keen on the strictness of the rule that repeats will have to be broadcast between 3.30pm and 5pm.

The NOS for their part, intend asking Minister Brinkman for an extra 1000 hours air-time, and G10 million (US$4.8 million) from the reserve fund for broadcasting. If the extra time and money is not forthcoming, then the NOS recommend that afternoon television be scrapped when the third channel begins.

According to the NOS, the extra time and money is needed for a bridging operation that should begin on October 1. Since the NOS and the broadcast organisations that are not bound to members (IKON, TELEAC) are moving to the third channel, there will be a gap on channels 1 and 2 of about 1000 hours per year. The broadcast organisations with members, have neither the air-time or the money to fill the gap. This will force them to scrap afternoon television and to start broadcasting at 5 pm.

More money

Another part of the plan envisages half-an-hour extra air-time on Netherlands 1 and 2, as of October 1988, and an additional hour on both channels as of October 1989. The costs, G50 and 100 million (US$24.4-48.8 million) respectively, can be met according to the NOS by increasing the advertising time. In the near future, the broadcasters want more money and air-time to provide morning and early afternoon television. Something that is normal in every "grown-up country", according to Dr van den Heuvel of the NOS. The extra costs of the third channel will be met by "floating" advertising blocks, instead of those immediately preceding and following the news, as in the current situation on Netherlands 1 and 2.

Minister Brinkmans' problems look likely to continue until Dutch television is totally restructured and put on an honest commercial and/or non-commercial footing. The regrouping of broadcasters on Netherlands 1 and 2, looks like the first step in this direction. But until politics and television become disentangled, it looks like Minister Brinkman will have a fight on his hands. And the ones who suffer, will be the long-suffering Dutch viewer. ■

Half-a-billion TV

► continued from p39

these in Hilversum. There was a real fear that these would rob Hilversum of its domestic audience and advertising revenues. This fear has abated somewhat since Minister Brinkman's ban on sub-titling satellite programmes in Dutch, and the ban on advertising aimed specifically at the Dutch market. These restrictions have already put paid to Europa TV, but it is surely only a question of time before they are lifted. And whatever the viewing figures may say, foreign stations like the West German ones, and satellite TV are becoming more and more popular. And Super-Channel will undoubtedly have a big impact.

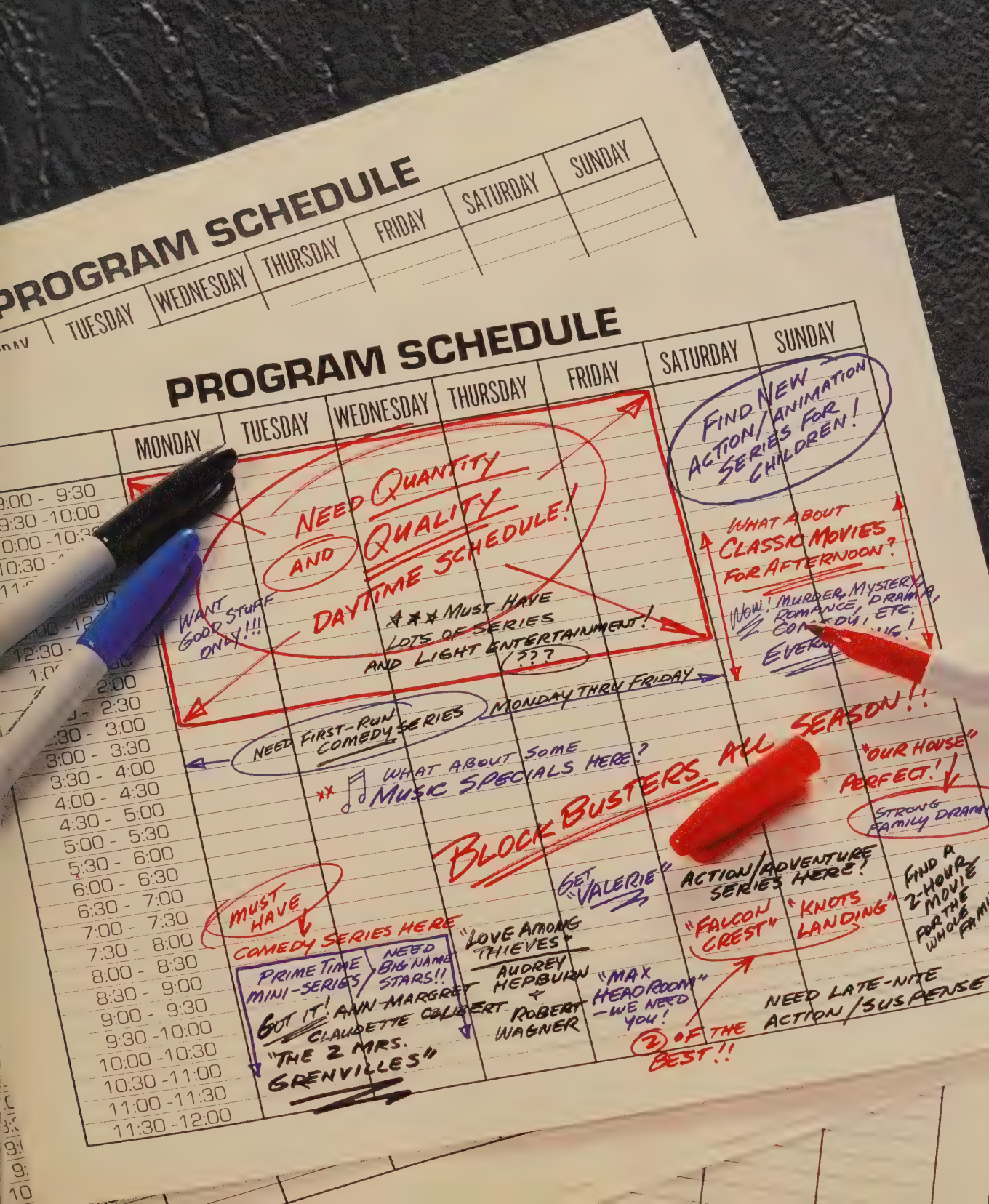
Sooner or later, Dutch TV will have to define and present a proper national television culture to survive. That means providing a consistently high-level news service, which at present does not exist. Putting current-affairs and documentaries back into place, with more continuity, follow-up and consistency, and not just presenting what happens to catch a programme-makers eye one day and subsequently gnoring the item for ever.

Cocooned and closetted

Most of all it means encouraging the writing, acting and prducing that will engender high-quality drama productions, proper soaps, and comedy productions that are actually funny, instead of merely fatuous. Television must tune in to the culture of theatre, cabaret, do joint film prductions and find the grass-roots talent that undoubtedly exists in this country. But to do that,the Hilversum elite will first have to leave their cocooned and closetted world and feel the hot breath of real competition down their necks.

Anyone who doubts whether this can ever work in the Netherlands need merely look at how advertising films on Dutch TV have developed in the last 10 years. Nowadays, the standard is as high as anywhere else, simply because these films are made within the parameters of the real world. A company has a product it wants to sell, so it hires some creative people with talent, finds a production and lets them get on with the job. There is no reason why this cannot happen with broadcast television. All it takes is the political will, and a growing realisation among the Dutch public that they are currently being ripped-off for their licence fees. ■

When you need to fill your programming blocks...



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New law changes commercial face

JEAN-LOUIS ERNEUX looks at the way in which television is developing now that the Belgian government has opened the door to advertising.

BELGIUM WAS, along with Denmark, among the last countries in Europe to ban any commercials on its TV networks. With the adoption of a new media law by the House of Representatives last November and the final vote by the Senate reached last month, things will change after several years of sometimes passionate discussions. As *TV World* went to press the new law came into operation, and according to article 12 one single Belgian station now will be allowed to carry advertising in each community. This point has been largely debated because of a divergent analysis on the advertising market's potential growth. As in other countries, contradictory studies showed that the advertising cake could or could not be shared between several commercial stations.

In the federate Belgium, media are the responsibility of the "communities", the Flemish-, the French- and the German-speaking ones, except for some matters such as commercial advertising. This was justified by the necessity to protect the printed press whose existence partly rely on advertising revenues, newspapers being a key element of democracy that the national (federal) government must guarantee.

The communities, on the other hand, have the responsibility to decide to which company a licence will be given to run a commercial station. In that respect, the two main communities of the country, the Flemish and the French, both placed centre-right, have a similar policy: advertising on private stations, the licence fee for the public broadcasters, no mixed solution. Moreover the press should be associated in the audiovisual developments.

The French community was the first and so far the only community to designate the winning candidate to run the commercial channel in Wallonia. Called TVi, this Belgian company was founded in December 1985 and incorporates the multimedia group CLT (33 percent), TV Team, a Belgian programme subsidiary of CLT (33 per cent) and Audiopresse (34 per cent), which represents most of the French speaking daily newspapers.

An agreement was signed last July between the French-speaking executive and TVi that gives the TV company the exclusive right – according to the new law – to run the French speaking commercial station. In exchange, TVi has accepted to invest at least BF425 million (US$11 million) in in-house productions during the first year of operation, to employ at the same time no less than 85 people, to enter in coproductions, to buy and broadcast a certain amount of Belgian programmes.

This agreement was much criticised, however, because it has never been preceded by a request for proposals in due form to other potential candidates – Berlusconi was very interested – but mainly because no formal mandate was prepared before starting the negotiations with TVi. The choice of the French-speaking government, however, came as no surprise, as TVi is the logical continuation of the Luxembourg station RTL which has been reaching homes for several years and became *de facto* another Belgian station.

Lagging behind is the Flemish speaking community which is taking a step into unchartered waters in setting up its commercial channel, as none has existed to date in the region.

According to the Flemish cable decree adopted on January 22, at least 51 per cent of the shares should rest in the hands of Flemish publishers. According to the Flemish Minister of Culture contacts will now be taken individually with the publishers. So far there have been some constituted groups especially VMM which claims to represent 85 per cent of the Flemish press, but seems to try getting the most possible advantages from the government before going into the risky business.

Article 12 of the new media law also provides that television stations covering only part of the territory of a community could benefit from advertising revenues in the future under certain terms and conditions to define. This is of interest at this time for some of the 12 or so local stations concentrated in the southern French-speaking part of Belgium. To a certain extent this represents a small breach in the abovementioned philosophy, since these stations will be permitted to carry some advertising (but the French executive has stressed that strictly local ones will be permitted) in addition to some subsidies from the executive.

The discussions in Parliament have also clearly made the distinction between commercial advertising and sponsoring. The latter is not the former, and as a consequence the public broadcasters will be allowed to make use of the second.

The confusion is further enhanced by the existence in Belgium of commercial and non-commercial advertising. The latter is the province of the communities, and takes the form of public service announcements or commercials for a kind of product but not a specific brand.

In 1986 RTBF, the French-language channel, earned around BF240 million (US$ 700,000) from radio with these non-commercial spots. ■

TV scene in Belgium

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Communauté Culturelle Francaise
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TVI
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1050 Brussels
Belgium

Number of TV sets: 3,001,000
Number of VCRs: 400,000
Annual Licence fee: BF4,000 (US$105)

"More interactivity!" say cable operators

They want to be in on future plans, reports JEAN-LOUIS ERNEUX.

CABLE IS the second concern of the new media law. Belgium counted forty different cable operators with a total of 2,932,425 subscribers at the end of September 1986. Cabling started early in the sixties and if all the existing nets must be rebuilt, the necessary investments would be in the order of BF30 to 50 billion (US$800 million to US$1.3 billion). With a penetration close to 90 per cent, with more cable subscribers than people connected to the telephone there is little new-build cabling left to be carried out, except the province of Limbourg in the North-East where so far Interelectra hooked up 50,000 homes.

Responsibility for cable in Belgium is shared between the national government and the three communities. The former which had the initiative of the new media law deals with all the technical aspects while the latter is busy with the "cultural content" of cable, i.e. what may be on it. So the communities will grant permission to a satellite channel to be carried on cable while the national government will permit the cable operater to use the necessary dish!

The chapter on cable in the media law became necessary because the present reference law from 1966 is now obsolete both on some technical points and on the new institutional structures. But probably the most interesting aspect is in articles 6 and 7 that pave the way to new services to be offered on cable, especially interactive services. So far Belgian cable operators have been strictly confined to a role of passive carrier of radio and television channels.

Some cable operators, such as ALE-Teledis in Liege or Brutele in Brussels and Charleroi have openly declared their willingness to make a further step and are aware of the high technological investments these interactive services would require.

Mr Nase from ALE imagines a fully bi-directional network and studies are in progress with the Belgium company Gillam to see how the many technical problems that such a network involve can be overcome. He also had contacts with the Canadian pay-TV First Choice showing French movies and hopes to launch a similar channel in the future on its net.

Mr De Wergifosse of Brutele would probably consider an interactive hybrid network in which the subscriber would send its requests trough the telephone lines. As an example for new services he mentioned an "image bank" or an advanced videotex service of special appeal to estate or travel agencies which need a perfect quality picture to illustrate their information.

The new media law makes some experiments possible but also entitles the Belgian PTT to make sure of the wide band cable networks for some services it is responsible for. This, of course, is related to the development of an Integrated Services Digital Network (ISDN) in Belgium as in several other countries. The PTT has suggested industry and cable operators should be associated in feasibility studies and experiment. The cable companies reacted positively, but of course want guarantees that they will continue to be involved in future projects. ■

WALLONIE BRUXELLES IMAGES

In the heart of Europe, pictures of the French-speaking community of Belgium.

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Stronger US links for Sepp

ALTHOUGH its parent company Dupuis, the book publisher, was set up back in 1955, **Sepp** was formed in 1979 as a subsidiary. Its primary function was to produce and distribute *The Smurfs,* in co-production with Hanna-Barbera, following NBC's pick-up of the Smurfs concept.

At the beginning of 1986, Sepp created a subsidiary company in Los Angeles called Sepp-Inter Inc, for the follow up of productions meant primarily for the US as well as the sales to the main networks and syndication.

Sepp distributes to 64 countries around the world, including the Eastern bloc countries and CCTV in China. In addition to the *Smurfs* TV series and specials, Sepp distributes *The Snorkels* TV series, *Boule and Bill* (26 five minute episodes), *Loeki, Pilis* (39 six-minute shows), *Tip and Tap* (26 five-minute specials), *La Flue a 6 Schtroumpfs* (75 minute feature film).

At the moment, in co-production with Hanna-Barbera, Sepp is preparing the production of 39 new *Smurfs* episodes for the 1987/88 season ordered by NBC and 13 new *Snorkel* episodes.

With Sepp-Inter Inc, Sepp now possesses two development areas and is actively initiating projects. In Europe, Sepp is busy planning *Vineasion* based on the *Yoko Tsuno* comics (26 half-hours) and *Captain Rob,* the company's first live-action series.

In the US projects include *Lazer Baby* and *Michael's Pets,* both in development with the CBS. Sepp has acquired the concept rights to *Michael's Pets,* an animation series to be based on Michael Jackson's menagerie of animals with him as the hero able to "talk to the animals". It is expected to be completed by the end of this year. ■

Far-flung sales for Casterman

Originally set up as a publishing company that now has 1,200 titles on its lists, it was only in 1980 that **Casterman** launched an audio-visual department which so far has produced and distributed three children's animation programmes.

Yakari (52 × 5 mins), *Quick and Flupke* (25 × 1 min), and Petzi (13 × 5 mins) have all been adapted from comic books published by Casterman and so far sales have been made to over 20 countries including Scandinavia (Sweden's TV2, Norway's Channel 1, Denmark's Channel 1), UK (ITV and Children's Channel), France (A2, Canal J, Canal Plus) and as far afield as Arabia (TRT), Turkey (TRT), Israel (IBA) and Angola (TPA).

So far Casterman has invested US$3 million in production and has plans to co-produce a family animation series called *Les Aventures d'Adele Blanc-Sec* by Tardi. Hopes for the future, Ivan Noerdinger, Director of International Services, told *TV World,* are to develop co-production in a more international way.

Incidentally, Casterman was nominated publisher of 1986 by a professional French publishing newsleter, Faits et Chiffres de l'Edicion.

Odec and the Kids

ODEC/Kid cartoons began in 1958 as a producer of small budget films for industry and the Belgian ministry. It was not until the early 1970's that the company moved into producing light entertainment for Belgain TV and since then Odec has made around 100 entertainment programmes.

In 1978, Odec moved into drama production for TV and theatrical distribution. Its first series for TV was children's series *Pierre Fabien and Co* co-produced with RTBF with a first feature film, also co-produced with RTBF: *Prune des Bois* (Woodplum).

More recently, last year Odec produced with Canadian company Cine Groupe, *Les Roses de Matmata,* an adventure comedy, due for theatrical release next April in Belgium and France. A three-hour mini-series of the film has also been shot and is due for TV release soon. The film and series have been pre-sold to RTL/CLT, the Luxembourg commercial station and SRC/CBC, the Canadian Broadcasting station.

At present, Odec is in the pre-production stages of *Carnaval* with shooting due to start this March.

In 1976 Odec created a sister company with Raymond Burlet of Kid Cartoons, with the aim of specializing in animated series for children. The main TV producations include *Petite Abeille, Flic the Squirrel, Emily, Gil and Julie* and *Cooking with Jack and Jill.* Sales worldwide range from A2 and FR3 in France, HTV, The Children's Channel in the UK, SRC in Canada to SBS in Australia, Israel and TMS in Japan. ■

First for Zabriskie

Zabriskie Films, at five years old, is still fairly new to the production business. It started out in commercials and its first feature production seems quite an ambitious project

The 48-minute film centres round Maurice Bejart creating in Tokyo a ballet on one of the most famous themes: the story of the 47 Samourais.

Colourful

Colourful sequences of rehearsals and performances are interspersed with views of Japanese life, narrated by Maurice Bejart.

The programme has already been bought by the French speaking stations, RTBF Belgium, the SSR Switzerland, and says Maurice Amaraggi, owner of Zabriskie Films, the BBC, Scandinavia and some cable stations have already expressed some interest.

Amaraggi sees the film as ideal for a cultural programming slot and future plans include to move into animation and children's programming which he says is 'big' in Belgium and pre-production is already underway on six 20 minute films on a children's detective series. ■

'The story o the 47 Samourais' i rehearsal.

Astra can jump ahead

Plans for satellite-casting can tend to be full of hot air, but BILL PETERSON spoke to one company who has its feet on the ground.

DUE TO last spring's Ariane failure, Luxembourg's SES will not be able to launch its ASTRA satellite until February 1988, or even later. The delay is being used to formulate an aggressive marketing campaign aimed at making ASTRA an attractive a package as possible to both consumers and programmers, not to mention the advertisers who will support the venture in the end.

At the head of the campaign is Marcus Bicknell, who joined SES in March 1986 from Music Box, the British all-music channel, where he was director of marketing and development. "A lot of people know a lot about satellites," says Bicknell, "but the Europeans have almost completely ignored the need to get people turned on. Low-powered satellites are limited to cable, and if the new channels like Sky and RTL Plus are going to survive, they have to get into homes that are not cabled. There are 6.4 per cent of European homes today that receive satellite channels. It's nothing. You've got to get into 10, 15, 20 per cent of those homes before Coca Cola and Benetton and Neckarmann take up big campaigns.

"So our duty to the industry, and therefore our marketing niche – our opportunity – is to create a satellite that is a service, not just a piece of metal in the sky."

According to Bicknell, selling 16 transponders to programmers is the easy part of his job. Although no firm contracts have as yet been signed except to Scansat (which is a project of Kinnevik International AB, one of SES's partners) Bicknell claims to have 23 letters of intent, and no shortage of other interest parties coming forward.

"It's easy to sell 16 channels on a satellite," he says "There's probably more money than sense chasing opportunities in new media. There's certainly much more money being put in than there is to earn out of it. Therefore the task is not just selling the channels but creating the package of programming that makes us the 'hot bird' and triggers the installation (of receivers) in tens of millions of homes. We're not even offering contracts to the people who pay the most. On the contrary, we will be doing everything possible to attract the best programmers of Europe into one bird."

New Satellite Delivered Television Channels in Operation by mid-1986

Channel	Country of Origin	Target Market	Description	Satellite
SKY CHANNEL	U.K.	Europe	Entertainment	Eutelset F-1
MUSIC BOX/ SUPER CHANNEL	U.K.	Europe	Music/ Entertainment	Eutelsat F-1
SCREENSPORT	U.K.	U.K./NL/Scand.	Sports	Intelsat 27.5°W
WORLDNET	U.K.	Europe	Specialist/US Information	Eutelsat F-1
PREMIERE	U.K.	U.K.	Movie Channel (Pay)	Intelsat 27.5°W
CHILDREN CHANNEL	U.K.	U.K./Scano.	Childrens	Intelsat 27.5°W
HOME VIDEO CLUB	U.K.	U.K.	Movie (Pay)	Bicycling tapes
BRAVO	U.K.	U.K.	Movie (Pay)	Bicycling tapes
ARTS CHANNEL	U.K.	U.K./Europe	Cultural	Bicycling tapes
LIFESTYLE	U.K.	U.K./Europe	Feminine	Intelsat 27.5°W
SATELLITE RACING NETWORK	U.K.	U.K.	Sports	Intelsat 27.5°W
SAT-1	Germany	German speaking	Entertainment	Eutelsat F-1
RTL-PLUS	Germany/ Luxembourg	German speaking	Entertainment	Eutelsat F-1
TELECLUB	Switzerland	German speaking	Movie (Pay)	Eutelsat F-1
TELECINE ROMANDIE	Switzerland	Swiss	Movie (Pay)	Broadcast only
MUSIK BOX (Germany)	Germany	German	Music	Intelsat 60°E
LA CINQ*	France	French	Entertainment	Telecom1B 5°W
LA SIX*	France	French	Music/Entertainment	Telecom1B 5°W
CANAL PLUS*	France	French	Movie (Pay)	Telecom1B 5°W
FILMNET/ATN	Holland	Holland	Movie (Pay)	Eutelsat F-1
NEW WORLD CHANNEL	Norway	Europe	Religious	Eutelsat F-1
CNN	U.S.A.	Europe	News	Intelsat 27.5°W
EUROPA TV o	Europe	Europe	Entertainment Educational	Eutelsat F-1
TV-5	France	Europe	Re Broadcast (+)	Eutelsat F-1
3-SAT	Germany	German speaking	Re Broadcast (+)	Eutelsat F-1
WDR III	Germany	German speaking	Re Broadcast	Intelsat 60°E
BAYERN III	Germany	German speaking	Re Broadcast	Intelsat 60°E
EINS-PLUS	Germany	German speaking	Re Broadcast (+)	Intelsat 60°E
RAI	Italy	Europe	Re Broadcast (+)	Eutelsat F-1

Total New (including rebroadcast): 28
(+) re-packaged broadcast programmes
(*) distribution point-to-point for terrestrial re-broadcast
(o) currently suspended

▶ Astra can jump ahead

SES plans to have a selection of thematic channels in each major European language (music, all-news, all-sports, children's etc.) headed up by one general entertainment channel. The company plans to rent transponders for about US$5 million per year.

SES's marketing campaign will focus directly on the consumer. There are two phases. First is hardware promotion. "You have to get the right equipment into the right place at the right time, at the right price," says Bicknell. SES is now coordinating with manufacturers a simple sticker system to inform consumers that equipment will pick up ASTRA. Beginning last month, about a year before launch a sticker with the ASTRA triangular logo and the words "Compatible with ASTRA" will let purchasers of TVROs designed for Intelsat or Eutelsat reception know that the gear can also be used to pick up ASTRA once it's launched. Later, gear designed for reception of any satellite, but at a low rental price, will be labelled with a sticker saying "Suitable for receiving ASTRA." The final phase will be a gold sticker for labelling kits specifically designed for ASTRA. These are to include the antenna with mount, LNC, cables and connectors, and a remote-controlled 16 channel tuner/demodulator, all for about £350 (US$525) or the going price of VCRs. These sets will carry a sticker saying "Recommended for receiving ASTRA." Such kits are already in the prototype stage, and come in a box capable of fitting into the a car.

Second phase

The second phase is an extensive consumer marketing campaign to sell the satellite and the 16 channel concept. Says Bicknell: "A consumer campaign will be triggered at the launch of the satellite which will simply say to the consumer by a variety of very simple but expensive means: 'There is one point in the sky from which you can get 16 channels and they're really good.' We will get contributions from the clients, who of course are going to advertise their own channels. They will pool their resources and we will add dollar-for-dollar to make a joint fund that will tell the consumer: 'Here comes ASTRA 16 channels.' So they remember ASTRA as being a simple name for the concept of 16 channels.

New Satellite Television Channels – Proposed

Channel name	Country of Origination	Target Market (estimated)	Description
Impulse	U.K.	U.K.	Shopping
Telesoftware	U.K.	U.K.	Software
Videoline	U.K.	U.K.	Movies
Health Channel	U.K.	U.K./Europe	Lifestyle
Home Theatre	U.K.	U.K.	Movies
Visnews	U.K.	Europe	News
Carlton Communications	U.K.	U.K.	Movies/Entertainment
Maxwell (Mirror Group)	U.K.	U.K./France	Entertainment & Thematic
NBC	U.S.A.	Europe	Selected programmes/News
Disney Channel	U.S.	Europe	Children
FNN	U.S.A./Europe	Europe	Financial
TVES (Hersant)	France	Europe?	Entertainment
STV	France	Europe	Films and music
Desgraupes	France	Europe	Cultural
RTL	Lux	France	Entertainment
Cristal TV (IP/RTL)	France	France	Entertainment/Cultural
Euro TV	Holland	Europe	Entertainment
Scansat	Sweden	Scandinavia	Entertainment
Grupo 16	Spain	Spain	Entertainment
El Pais	Spain	Spain	Entertainment
ABC	Spain	Spain	Entertainment
Video Music	Italy	Italy	Music
Nord Prog	Norway/Sweden	Scandinavia	5 channels
Havas	France	Europe	Entertainment
Hachette	France	Europe	Entertainment
BBC	U.K.	Europe	TV World Service?
Direct Broadcast Ltd	U.K.	U.K. DBS	Variety of channels
Espazza Calpe	Spain	Spain	Entertainment
Fininvest (Berlusconi)	Italy	Europe DBS	Variety of channels
Multimeco	Spain	Spain	Entertainment
Nashville Network Europe	U.K.	Europe	Music
National Broadcast Services	U.K.	U.K. DBS	Variety of channels
SatUK Broadcasting Ltd	U.K.	U.K. DBS	Variety of channels
BSB Ltd (Granada, Virgin, LWT, Amstraad, Anglia)	U.K.	U.K. DBS	Variety of channels

These channels are changing frequently. There are 34 channels listed, including the 5 Nord Prog Channels and including the failed and the successful bidders for UK DBS channels, and French DBS.

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Astra can jump ahead

► continued from p52

They'll go into the store, ask for the ASTRA logo on the stickers like they saw on the poster in the street and in their TV guide advert."

SES General Manager Pierre Meyrat and (right) Marcus Bicknell, Commercial Director.

Each person who requests information about ASTRA in participating shops will get a free book explaining satellite television. Included will be information about what is available on satellite TV, the legal issues, and an explanation of the technical aspects. Each purchaser of a dedicated ASTRA system will get a free one-year subscription to a programming guide.

SES's client services will also be part of the package. Along with providing uplink facilities for those not able to uplink from their countries of origin, SES will give technical and legal advice and provide continuing market research.

Bicknell is unreservedly up-beat about ASTRA's potential. "We're going straight into a market niche which I, an ex-programmer, feel is absolutely essential to the future of the market – multi-choice, medium-power, pan-European distribution." ■

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DBS – through the looking glass

Amidst celebration, the Direct Broadcasting by Satellite (UK) franchise winners were announced last December. But, suggests PATRICK WHITTEN, it may prove a hollow victory.

"TWINKLE, twinkle, little sat, how I wonder what you're at?
Up above the clouds so high, like a tea-tray in the sky."
(With apologies to Lewis Carroll)

THE UK Independent Broadcast Authority (IBA) recently awarded a franchise to operate three DBS channels to British Satellite Broadcasting (BSB), a consortium comprising Granada TV, Anglia TV, LWT, Virgin and Amstraad.

Yet the four losing contestants may have more to smile about, say cynics. BSB must provide a high power (120 Watts plus) satellite system, arrange to sell and distribute TVROs (receivers) and contrive a programming package of sufficient quality to attract viewers. A tall order. In return they get a 15-year licence from 1990 to develop what amounts to a whole new broadcasting system.

Without real discussion, coverage has focused on the programmes DBS might bring, and the wonders of reception from space. Or it has chased familiar red herrings – the supposed fall in standards, threat to broadcasting, or the exaggerated claims and expectations of investment and jobs characterising new media. 20m dishes in Europe by 1995? More likely 1m-2m. DBS is a talking horse, reluctant to enter the starting stalls.

The common misapprehension – that DBS will open up new commercial vistas, a sort of geostationary fruit machine, paying out the lucky owners well into the next century – is quite wrong. The point is, if it flies, DBS will be an expensive high-risk venture. Some say it may be worth £1bn. But on what assumptions, when and to whom?

The DBS idea has been around for 15 years, though it was 10 years ago that WARC 1977 allocated orbital slots and laid out the ground (sorry, space) rules.

Patrick Whitten is Managing Director of CIT Research Ltd, the London-based communications research specialists.

In Britain, the Home Office produced a mouse of a document in 1981 giving the idea qualified approval. So the ill-fated UNISAT venture was born. When the BBC realised it was too expensive it enlisted the support of ITV. The 'Club of 21' evolved but increasing the seats at the table raised contradictions, and it was still too costly.

"Ten per cent of homes by year eight might leave a DBS operator with cumulated losses of nearly £1 billion."

UK aerospace manufacturers, facing the prospect of crumbs from the rich man's table by adapting existing US birds, may cast envious glances at France and Germany. Both have embarked on an ambitious joint project, but aren't their schemes simply milking the taxpayer? It's hard to see TV-SAT or TDF 1 paying their way. Even with subsidised tariff reductions (the French government is almost giving TDF the satellite) a transponder lease initially costs £4m-£7m a year against about £2m on Intelsat V or Eutelsat 1F-1, and £3m on SES's Astra. UK DBS is even costlier with construction insurance and launch costs reaching maybe £20-£25m a year over 15 years.

Franco-German delays have given time for thought. Privately some participants would pull out if they could. The rationale for continuing lies in leading-edge technology and third world export potential, not in domestic entertainment. In areas of meagre terrestrial infrastructure satellites make sense. They provide national, integrated communications, linking broadcasting, education and telephony – but poor countries can't afford the very costly high-power platforms currently under development.

Yet the Euro arguments rest less on the space, than on the ground segment. TVRO unit costs may fall to £200 (US$300) in volume (millions), but will that volume materialise? Demand is uncertain. Of UK cable homes offered new pay programmes, only one in 10 has so far subscribed. The over-the-air Canal Plus goes to 1.4m French homes but has almost nationwide eight per cent coverage. And it doesn't need special aerials, or a cable company to dig up the road. You simply pay the subscription and pick up a decoder.

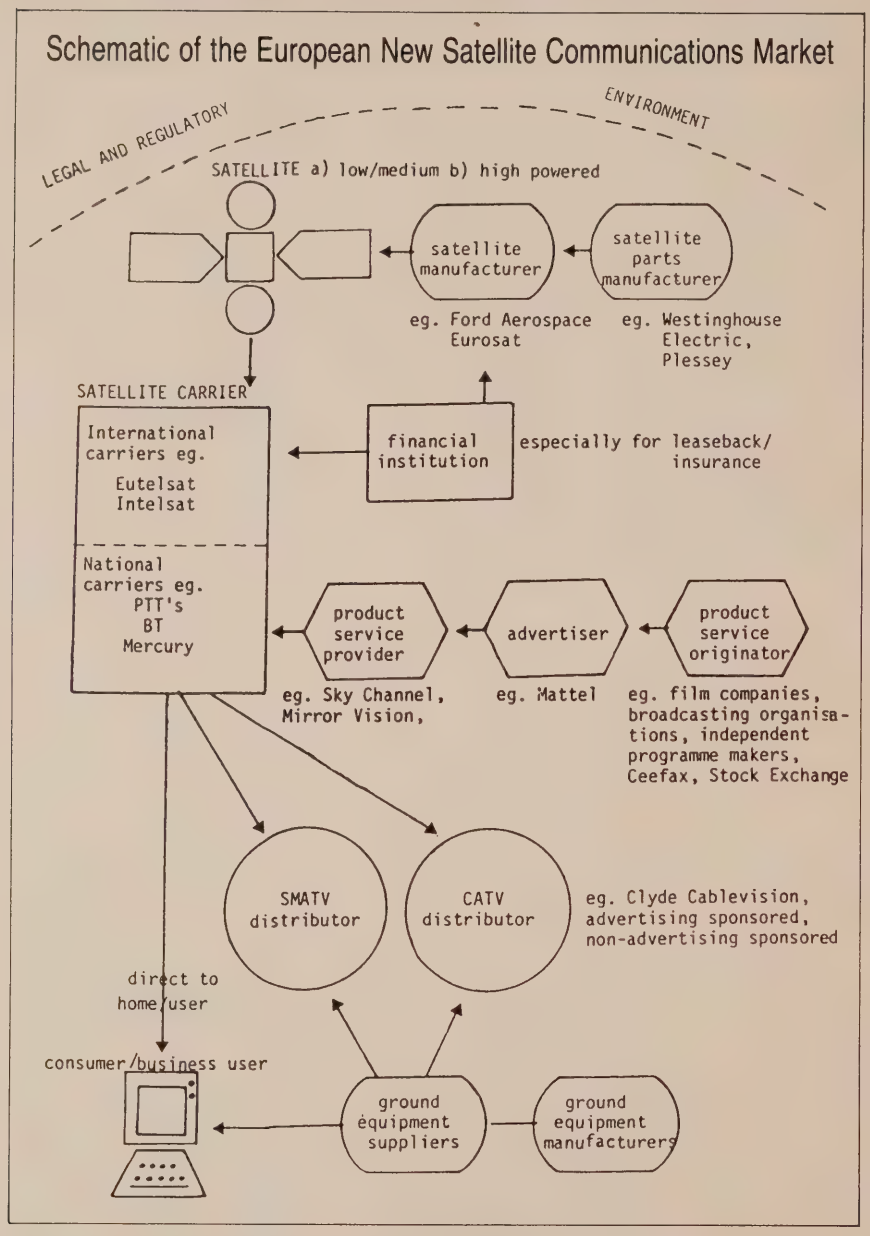
DBS costs cover three segments – space (satellite, transponder and back-up); ground (dish, LBN and electronics) and, perhaps most costly of all, programmes. BSB plans to spend £100 (US$150 million) in year one! Revenue from advertising, subscription, or both, takes time. The circle to square is this – you need programmes good enough to build up large audiences to earn enough to pay for the programmes... It can't work on a small scale.

Fifteen-20 percent penetration is probably needed for long-term DBS viability. Of the 18 European satellite-delivered channels, none is yet profitable, even five-year old Sky Channel with its low costs and tough management. If pan-European services find it hard, how much harder wil it be for national DBS? Ten percent of homes by year eight might leave a DBS operator with cumulated losses of nearly £1 billion, assuming his backers allowed him the run. Even optimists know it will be a gruelling course.

If Europe is to have DBS, it should go to new groups offering competitive, innovative plans and flexible services. There is more chance of riding the risks with a skeletal cost structure using independents, etc. I am puzzled at the involvement of some of the ITV companies, given an earlier bite via the Club of 21. People may ask what is wrong with lucrative ITV franchises and shares in the European satellite Superchannel? And the Astra/SES or Atlantic Satellite schemes surely make more commercial sense. Why was the IBA issuing the licence anyway?

Broadcasters suffers from monopoly practices – high costs/salaries, rapacious unions, expensive facilities. What incentive would they have to stick at DBS, if the going gets tough? And should the DBS broadcasting dream not materialise, they might lack the flexibility to lease the channels for more commercial applications –

continued on p56 ►



Through the looking glass

► continued from p55

business communications, closed user groups (eg Satellite Information Services (SIS) who supply racing news) and a wide range of point multipoint uses. The trouble with current plans is that all the eggs are in one basket. In any case, broadcasters could exercise unfair leverage – 'throw us out and you'll kill Superchannel and DBS as well'. Some see it as a carve-up for powerful organisations with inevitable conflicts of interest.

The IBA specification required applicants to be strong in three incompatible areas – distribution, programming and space. What we need is surely a satellite network operator, recruiting players and resources as wanted – programmes from broadcasters and independents, distribution from equipment merchandisers and rental companies. With Euro chipsets and adapted US satellites, everyone could be doing what they're good at.

There is plenty of satellite capacity in Europe, and no shortage of potential users, by no means all of them broadcasters. A DBS fiasco may undermine confidence in more viable commercial satellite applications. So let's be realistic and try to get it right this time. If not, we'll having nothing but an orbital wonderland. ■

Carlton's Conquests

► continued from p26

The recent announcement that Central Television's Managing Director Bob Phillis was to leave his senior post and head up the consortium surprised some in the industry, but many were aware that he had been approached several times regarding this post. Insiders believe Phillis's appointment is just what the consortium needs to develop new strategy to enter this new world of satellite broadcasting.

Carlton lost out to its most immediate rivals – the BSB syndicate, which includes the Granada Group, Anglia Television, The Virgin Group, The Pearson Group and Amstrad. BS did approach Carlton's syndicate about a possible merger, before applications for the contract were submitted to the IBA, but this was not taken up.

Observers are intrigued what Carlton and its colleagues will do next. The arrival of Phillis should determine what direction the consortium will go in. It is know that Carlton is not the sort of company to relinquish its ideas and plans easily.

Much of Carlton's success is attributed to its 38-year-old chairman and chief executive, Michael Green. He does not have a 'traditional' British education – 'A' levels, followed by a stint at Cambridge or Oxford – but has still been chosen by Prime Minister Margaret Thatcher to chair the new College of the Air. The College aims to use television screens in the UK to educate, while at the same time entertain.

The City finds Green's confidence awe-inspiring, and investors are impressed by the company's rapid growth over the last three years. At the end of 1985, Carlton boasted a return on capital of over 40 per cent, with margins exceeding 30 per cent. Liquid funds approached £22 million (US$33 million).

Carlton hopes to further its growth in the future by further purchases in areas related to "screen entertainment and informatics." Its television and electronics operations – estimated at 85 per cent of last year's trading profits – are well-ahead of much of the European competition.

If minimal Government regulations are put into force in the UK and an 'open skies' policy exists in the future, Carlton will probably be one of the main companies in the front line. With its interests already well-established in Europe and America, Carlton will be a communications company to watch. ■

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The changes are coming

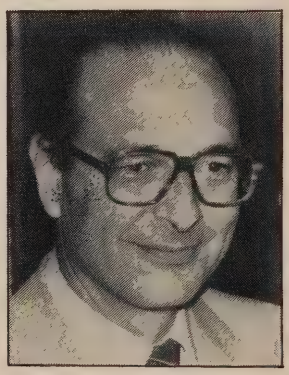
1987 promises to be the year that the changes talked about in 1986 look set to become reality. PAUL MICHAUD reports.

WHEREAS 1986 turned out to be for French television a year of big ideas but little accomplishment, 1987 – notably with the forthcoming privatisation of TF1, could very well end up the year French TV put its act together and carried out many of the innovative changes set in motion since 1984 by two successive governments.

TF1, the country's most watched channel, should have a new owner by the end of March 1987. Although official estimates of its worth are not yet in, its sale price should be somewhere in the vicinity of FF5 billion (US$800 million). The ability to come up with this sum will not be, however, the only criterion in selecting TF1's new proprietor, for the French government has insisted as much weight be given to TF1's eventual acquirer's plans for the network's cultural configuration. TF1 will go to the bidder who not only puts up a substantial money bid, but who promises in effect to make as much use as possible of French and European-origin programming as opposed to that cheaply and easily available from the US. The lesson of Silvio Berlusconi's *La Cinq,* which depends almost exclusively on American telefilms, has not gone unheeded.

Although the French press baron Robert Hersant (*Le Figaro, France Soir)* was considered the front-runner for acquisition of TF1, his close identification with Prime Minister Jacques Chirac may now work against him. The group charged with selecting TF1's new owner, the *Commission nationale de la Communication et des Libertés* (CNCL), has just been soundly criticised for its choice of overly conservative personalities to head Antenne 2, and Radio France, and to demonstrate its theoretical independence from the French Government may be unwilling to go with Hersant, opting instead for Francois Bouygues, the construction mogul who appears to have the vote of the French business community as well as the respect of political figures of both Right and Left.

As for the 20 per cent ownership of TF1 that is being allocated to non-French interest, the inside track seems to be held by Granada, which already has an important presence in the French audiovisual rental secotr, and is interested in acquiring a part of Télé-Hachette, if not becoming operator of the TDF-1 satellite in conjunction with Havas. At least one other ITV network company is also known to be interested in a stake in TF1.



Prime Minister Jacques Chirac: a vested interest in the 'changes.'

Whoever does acquire the network, it will have been an excellent investment, not only in terms of the influence that comes with control of France's flagship TV network, but also financially for the French have made efforts to give TF1 the possibility of becoming a very profitable operation. The network's new owner will be able to sell up to 15

TF1's ratings zoom

Can one man be held responsible for the return to popularity of a failing network? In the case of Stephane Collaro, it seems highly likely, PAUL MICHAUD reports.

BEFORE *Cocoricoboy* became a daily fixture of French television in September 1984, its parent company TF1 had lost a substantial portion of its audience to archrival Antenne 2 and was becoming the odd-man-out of French television. Since Stephane Collaro's arrival as the 15-minute lead-in to the TF1 evening news, however, TF1 has made a spectacular about-face which has seen it become France's most popular channel. This should undoubtably help it when TF1 is placed on the auction-block in March, its final selling price having certainly been inflated by Collaro's presence in its lineup.

But, it is not so sure that either Collaro or *Cocoricoboy* will remain for long at TF1, denationalised or not. Already in 1985, Collaro expressed a desire to TF1 executives that his programme be made weekly, and no longer nightly, a pace he said he and his team could no longer follow. More recently, a dispute has surfaced over ownership of the rights to already-broadcast segments of *Cocoricoboy,* and especially to those of the characters portrayed on the programme. TF1 has asked Collaro for FF3 million ($5 million) for the right to continue using characters he himself created and made popular. Collaro, who still continues to do *Cocoricoboy* on a nightly basis, has retaliated by setting himself up as his own production company, copyrighting his programme in his own name, and effectively coproducing *Cocoricoboy* with TF1.

Cocoricoboy is a fastpaced blend of political satire (*Bebete Show,* done with marionnettes representing French political figures, is probably the programme's most interesting segment), sex (notably Saturday night's Playmate segment, but also the nightly Coco-girls), music (Collaro has on such regular performers as Princess Stephanie of Monaco and Serge Gainsbourg) and a rather bawdy brand of French humour. Collaro's programme is so quintessentially French, indeed, that one wonders whether *Cocoricoboy* could in fact be transplanted, as Collaro intends, in other European countries. Would the British, for example, accept Collaro's *Bebete Show* representation of Margaret Thatcher as a dizzy-headed nymphomaniac? Or, for that matter how would they react to Collaro's recent spoof of the detective Sherlock Holmes in which Holmes and Doctor Watson set out to discover who pinched the Queen's behind? ■

minutes of commercial time per hour, for a daily average of 9 minutes per hour. It is thus no surpise that for 1987, TF1 has already sold some FF3.5 billion (US$550 million) worth of commercial time, although the network's operating budget for the year is estimated to be only in the vicinity of FF3.2 billion.

TF1 will also be escaping CNCL regulations. Firstly, it will no longer have to spend 12 to 13 per cent of its budget on the production of new fiction or animation, nor spend an annual FF6 million (US$980,500) on showing French animation. Secondly, its mandatory programme commissions from the Societe Francaise de la Production will be reduced (down to FF250 million (US$40.8 million) from FF600 million (US$98 million) last year.

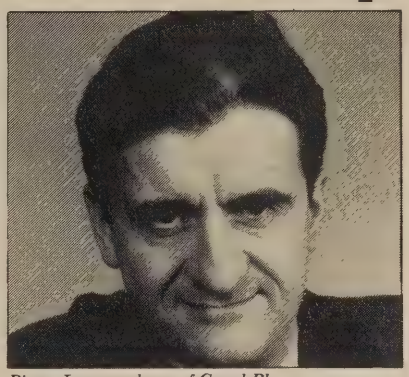
Regulations do exist though with a maximum of 50 per cent of new production to be in-house and a minimum of 250 hours set on new French documentary and fiction work. Programming overall will have to include 60 per cent of film that is of French or EEC origin.

Under the reorganisation plan presently going into effect, the Société Francaise de Production (SFP) which until now monopolized TV production in France, is presently being phased out of existence, although this will take place over a number of years.

Another deficit-prone component of official French television, Télédiffusion de France (TDF) which put in place the infrastructure of French TV, also continues to exist, although it is not yet certain what its definitive fate will be. For reasons of national prestige, the TDF-1 satellite will apparently be launched at some point next year, although the Chirac government is seeking outside investment to offset a deficit that presently stands at FF300 million (US$50 million). A definitive decision also remains to be taken on the future of cable in France, which saw a deficit of FF800 million (US$140 million) in 1986 and is expected to lose FF1.3 billion (US$140 million) in 1987.

But, the all-important factor seems to be that for once France has given itself the means of undertaking substantive change in its audiovisual system, through the creation of the 13-member CNCL, which, contrary to its predecessor, the Haute Autorité, has the personnel (233), the budget (US$20 million) and the legal authority to ensure that this time France gets the audiovisual system it has for so long been talking about, but which for reasons of politics it has not yet been able to get firmly off the ground. ■

Canal Plus is on the up



Pierre Lescure, boss of Canal Plus.

ALTHOUGH 18 months ago it was attracting so few subscribers that its sale was being contemplated, Canal Plus has since reversed its fortunes to such an extent that it has become Europe's major pay-TV channel and, in the world, second only to Home Box Office. At the end of its second year of operation (it began broadcasting in November 1984), it was able to announce the signing-up of its 1.5 millionth subscriber.

It was not ironic last December to see one of France's youngest channels become the official network to celebrate the 50th anniversary of French television. For Canal Plus has been, during its mere two years of existence, probably the most dynamic source of new programming, if not programming techniques, of all of French television. This is undoubtedly responsible for a 95 per cent subscriber renewal rate, one of the highest in the world for a pay-TV channel. Subscriber loyalty has been such that Canal Plus need rely on advertising support for only 10 per cent of its operating revenues. Commercials are used, in any case, only to finance the two or three hours of uncoded daily broadcasts that, it is hoped, play a role in attracting new subscribers for Canal Plus's more significant encrypted programming. Because of the unexpected turn in subscriber support, revenues in 1987 are expected to be of the order of FF2.7billion ($400 million), fully 50 percent ahead of 1986's FF1.8 billion. Canal Plus will this be able to repay all of its outstanding debt by June, and by the end of the year foresees a profit of FF400 million ($65 million).

Although Canal Plus was originally intended as a channel showing mainly fictional films, it is its sports programming that seems to attract most subscribers. With an innovative approach taken by sports announcers Michel Denisot and Charles Bietry and director Jean-Paul Jaud, Canal Plus has managed to interest French sports-watchers in the more off-beat sports such as ice hockey, golf, American football and Spanish bullfighting. Canal Plus's sports department operates on a FF50 million ($8 million) budget which is quite substantial for a country like France.

Canal Plus's other main attraction is the movies, some 365 new films being shown every year, with each film being shown an average of six times. According to René Bonnell, director of film activities for the channel, whereas FF220 million were spent in the acquisition of movies in 1985, more than FF300 million ($50 million) will be spent in 1987. Some of it will be spent in the production or coproduction of works by French authors such as Eric Rohmer whose *Green Ray* has been financed in part by a grant of FF850,000 ($140,000) from Canal Plus. Another large part of the film budget, says Bonnell, will go to UIP pay-TV, the subsidiary of United International Pictures that will be supplying Canal Plus during the coming year with such films as *Sophie's Choice* and a festival of classics by Alfred Hitchcock: *Rear Window, Vertigo* and *Rope.* Nevertheless, Canal Plus is determined to remain a principal source of financing of new French works, and an increasingly more important part of its film acquisition budget will be used to co-produce or purchase outright films by French directors.

As for the hard-core pornographic films that Canal Plus shows after midnight on its weekend schedule (such classics as *Behind the Green Door, The Devil in Miss Jones,* and *Deep Throat* have already been shown), the station says it plans to continue such broadcasts, but that they represent an insignificant portion of Canal Plus's budget. Its real problem right now is the availability of cheap and effective pirate decoders that allow viewers to tune into Canal Plus' programmes free of charge. But this is being circumvented by a new encryption system considered too sophisticated to be broken by the pirate devices. ■

Cultural cable modelled on C4

THEMATIC cable channels are so far quite a rarity in France. Faced with cable systems that tend in the main to reroute already-existing national channels, two French entrepreneurs, Gilles de Peslouan and Olivier Landau, have created TV Mondes, a full-schedule cable channel that, for the moment at least, is broadcast on France's first cable system, Cergy-Pontoise.

TV Mondes is actually an association of five already-existing companies (ACT, la Médiathèque des Trois Mondes, Médi-Média, Production 108 and Video 13) and receives most of its financing from a number of government sources: FF600,000 (US$100,000) from the Mission-Cable, FF1,750,000 (US$300,000) from the Fonds de Soutien aux Industries de Programmes, and FF300,000 (US$50,000) from the Fonds d'Action Sociale.

TV Mondes' objective has been to take that money and make itself into France's version of Channel Four: an intercultural channel that will appeal to France's very important foreign community as well as to the French public at large. So far, TV Mondes has gone to Shanghai to obtain some Chinese animated films, to Brazil for soaps, Turkey, Spain, Egypt and elsewhere for some programming that certainly nobody else in France had considered buying.

But, time – and money – are running out, and TV Mondes plans to become a programming source itself that will furnish other French cable channels, although it does not like the idea of losing control over how the material is used.

TV Monde's novelty is that during its own nine and a half hour day, it has been able to achieve a most homogeneous mixture made up of some rather disparate elements, literally from the four corners of the world.

Gilles de Peslouan and Olivier Landau, TV Mondes. C/o Mission Cable, 11 Rue Berryer, 75008 Paris. Tel: 45 63 90 55.

Young blood of French cable TV

CANAL J is France's *other* major thematic cable channel, destined exclusively for children. Although one would immediately compare it to the American cable production Nickelodeon, also aimed solely at a child audience, Canal J claims that actually it is the world's "first and only" network "made for *and by* children."

Already Canal J broadcasts 12 hours daily (8 am to 8 pm) on the Cergy-Pontoise cable system, and has just begun being carried on the cable systems of Paris and of the Metz region in Eastern France. By the end of the year it should be reaching some 100,000 households in France, and by the end of the decade estimates it will be seen in 2 million French households.

Incorporating commercial advertising and sponsoring, Canal J is a mixture of animation, documentary, *feuilletons* and some self-produced programming, done in coordination with parent company Hachette.

The programmes are presented by children themselves, who like true professionals discuss such subjects as books, the cinema, cuisine, pet animals, as well as present programmes purchased from abroad.

According to programme director Monique Annaud, whereas at the moment two-hour modules are provided daily to participating cable systems (and are each repeated an average of seven times per week)), in the future Canal J will be distributed by satellite – but only once a sufficiently large audience is found. For the moment, according to Annaud, Canal J is limiting commercial advertisng to six minutes per hour.

Contact: Monique Annaud and Dominique Ducass, Canal J, 25 rue Jean-Goujon, 75008 Paris. Telephone: 45.62.12.96. Telex 660.323.

'Canichon': official festival entry

BBC deal for Juana

CREATED in 1982 as a source of semi-animated cartoons that used comic-strip type images, accompanied by voice-over, to tell a story (see *TV World*, January 1986), Juana Production has gone on to become a major supplier of 100 per cent French animation to French and foreign TV networks.

According to Juana's director-general, André Mallet, his present pride-and-joy is the animated series *Cadichon ou Les Mémoires d'un Ane (Cadichon or the Memoirs of a Donkey)* which was made entirely at Juana's Cannes studios and with a crew that was 100 per cent French.

Cadichon has already been acquired by Canal-Plus which has been broadcasting it tri-weekly since the beginning of September. It has also been bought by the CBC in Canada, RTBF in Belgium, and various pay-TV channels in Holland and Scandinavia. Negotiations are under way, according to Mallet, with the BBC as well as some of the American majors for a possible distribution in the United States. *Cadichon* has also been acquired for video, and the first of two cassettes is presently being distributed by Cannon Thorn EMI.

Mallet has not ignored the subsidiary rights market, and already has in distribution a doll version of Cadichon as well as 26 children's books based on the series. *Cadichon* was recently chosen to be the official French entry at the Rio Film Festival.

Contact: André Mallet, Juana Production, 3 rue Haddad Simon, 06400 Cannes. Telephone: 93.43.30.28. Telex: 470.764.

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Hersant's studio tops facility list

ALTHOUGH originally set up to provide a production arm in the event that Robert Hersant is given control of either TF1 or La Cinq, TVES (Télévision Europe satellite) has become France's most highly sophisticated production facility and one of the more popular with both independents and the official networks.

Under the direction of Jean-Marie Cavada and Philippe Ramond, TVES has become recognised as a studio of the future, complete with Betacard and Paint Box facilities, and was most recently in the news for having stolen away from one of its most formidable rivals, David Niles' Captain Video, TV6's ever popular NRJ 6 music programme.

TVES is also equipped for production of live programming and news information programmes, and in this capacity has been used by a number of foreign news organisations representing such countries as Brazil, Japan, the UK, the US and Australia. In France, besides TV6, TVES's facilities have been utilised by FR3 and the new Paris cable system.

The creation of the TVES studios came about because of Hersant's relative inexperience in audiovisual production and his desire to be able to claim as much technical expertise as his principal rivals for control of TF1, CLT and Hachette. In becoming one of France's principal TV studio facilities, TVES has guaranteed itself an important place in the French audiovisual system whether Hersant is able to acquire a channel or not.

Contact: Philippe Ramond, General Manager, TVES, 241 boulevard Pereire, 75017 Paris. Telephone: 42.74.93.80. Telex: 648929.

TV5 identity push

BECAUSE it is confused with La Cinq, the Berlusconi-Seydoux channel that specialises in US made-for-TV movies, TV5, the all-Francophone satellite channel, has been considering a name change.

The options are either Satellimages, as its parent company is called, or Canal Club, which has been dropped for sounding too like the French pay-TV channel.

The possible name change goes hand-in-hand with a significant transformation of TV5, which is the world's only French-language satellite TV channel (*TV World*, January 1986), into a francophone TV network that would like to be much more than a rebroadcaster of already-existing programmes from the six national networks (TF1, Antenne 2, FR3, SSR, RTBF and Radio Quebec) that currently provides all its programming.

To establish its own identity, TV5 has just begun programming *Mot Juste*, a weekly gameshow whose aim is to make better known French language and culture. Coproduced by the French Ministry of Foreign Affairs, hosted by Jean-Pierre Foucault, and supervised by the historian André Castelot, *Mot Juste* attempts to bring French civilisation to the 20 countries (17 in Europe, including Hungary, but also Morocco, Tunisia and Malta) that provide it with a potential audience of 10 million televiewers.

Mot Juste, which might be followed by the production of other original programmes, comes in the wake of a study by the French Foreign Affairs Ministry that revealed that of the 17 cable channels available in Europe, 10 are English-language. France's reaction has been to increase its support of TV5, and to extend its broadcast day and provide more interesting programmes.

Contact: Nelly Belaiev, TV5, 21 rue Jean-Goujon, 75008 Paris. Telephone: 45.63.24.28. Telex 643.517.

The 'Golden Rose' is a competition for light entertainment programming, open both to members of the organisation or associates of Eurovision and independent television stations' and producers.

In fact, every spring for the last 27 years, this festival has brought together, on the lakeside of Leman at Montreux, eminent and specialised figures within the world of light entertainment, with a traditionally strong delegation from the United Kingdom.

Last year the IMMC, International Music and Media Conference, joined forces with the exhibition. And this year the arrangement will still stand as it was thought to be such a success last year.

The usual seminars on light entertainment are planned, with the unexpected involvement this year of *TV World* in a joint venture with SSR of a slightly different nature. From 10-16 May, every evening at 5pm there will be a panel of prestigious guests from the world's broadcasting industry who will be invited to take part in a debate, with the delegates, on various subjects, details of which will be announced soon.

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In tune and on time

Close harmony: Telvetia's 'Symphonie'.

A NEW *Symphonie* is coming soon to European television. A Swiss, French and German co-production is about to launch onto the television screens, against a picturesque background of Italian lakes and watch factories.

Watch factories in the background are no mere coincidence as *Symphonie* is a serial that follows the ups and downs in the lives of a Swiss watchmaking family. It had to be either watches or chocolate, after all.

The Swiss (SSR) have played a major role in setting up the project, which brings together two French partners (TF1 and Mission Cable), two Swiss partners (RTSR and RTS1) as well as three Germans (SWF, NDR and BR).

For some time now the short 26 minutes format in Europe has been rising in the popularity stakes, so much so that an independent production house in Geneva, Telvetia, has requested several authors to write what 15 years ago would have been called "feuilletons" – serials.

Telvetia is a company that is well used to the serial format, as the company was set up in the 1960's by Rene Schenker, then director of TV Suisse Romande (SSR) and by Michel Canello from Telfrance. In fact the company is still in the hands of Telfrance and SSR.

Although the origins of the serial are based on an Italian idea, Swiss scriptwriter and journalist, Gil Baillod, totally remodelled the concept and adapted it to fit into the backdrop of the Neuchantel in the Swiss Jura.

Directed by Jean-Pierre Desagnat and Annie Butler, the 36 episodes of 26 minutes cost SF8 million (US$5 million), of which SF3 million have been put up by SSR.

The video production has been entirely guaranteed by Telvetia and shot in Switzerland. The first transmission gained a 29.1 rating, to average out later at 25.1. All in all a successful operation for the Swiss-Romande channel in the face of French competition, which with its three channels is able to transmit into 80 per cent of the Swiss audience.

Still, for all *Symphonie's* success the Swiss press has not hesitated to highlight the plagaristic tendencies of the production, and to criticise it for trying to imitate *Dallas* and *Dynasty* but failing to succeed due to a lack of money and experience.

Still, what really matters is that the public like the serial, so much so that the co-producers have recently met up to discuss another project for the future. Not disillusioned by the press, the producers know that they could be on to a winning show. At the end of the day, these serials sell well and provide good programming and have done so for many years.

So what will be the next *Symphonie* – New World or Unfinished?

Berlusconi's biggest bluff?

DANIELE DOGLIO reports on the news that never was.

IT COULD HAVE been the news of the new year from Italian TV: Retequattro, the third television channel in Silvio Berlusconi's media empire, sold to Calisto Tanzi, the boss of Parmalat and the Euro-TV syndiction network, rating fourth among the commercial networks.

It could have been big news because for the first time Berlusconi was selling something and not buying it; it could have been big news because the duopoly which traditionally runs the Italian TV scene (RAI on one side, Fininvest on the other, both with three channels each) could change into a three-poles system with two big (although unequal) private competitors.

Rumoured through the whole of last December this news seemed close to becoming reality in January of this year, when Fedele Confalonieri (Fininvest's managing director and speaker for Berlusconi) said, "I believe an agreement is in sight. We haven't signed it yet only because it is extremely complicated." Then suddenly, everything went quiet.

Cornered

Cornered by the anti-trust inspiration of the new bill on broadcasting (finally agreed upon several months ago, but yet to be approved in Parliament), Berlusconi is obliged to reduce his empire from three to two national networks. If he complies he will get "interconnection" which allows him to broadcast "live" over Italian territory. If he doesn't, he will lose his right for his other two channels too. So the problem becomes to *whom* should he sell one channel.

Until November 1986 Berlusconi had no intention to sell at all, let alone to a potential competitor such as Tanzi. Then he found four good reasons to change his mind:

Tanzi is very close to the dominant Christian Democratic Party and to his stubborn general secretary De Mita, who could easily block the approval of the new broadcasting bill

- Tanzi's Euro-TV syndication network is a poor competitor (see box), while the other groups already operating in the Italian market (such as Globo TV, the Brazilian power controlling Tele Monte Carlo) or likely to move into it soon (such as Carloi De Benedetti, the Olivetti boss with increasing interst in publishing, electronics, food and consumer products and distribution) are potentially much more dangerous.
- Fastidious rumours were mounting that Globo was very close to taking over Euro-TV, merge it with Tele Monte Carlo and offer Tanzi and other Italian businessmen the chance to set up a real "third" pole that could become a serious threat to both RAI and Fininvest.
- The mere fact that being compelled to sell in haste, once the new bill was approved, would mean a severe devaluation of ReteQuattro on the market.

On the contrary, in striking a deal *now* with Tanzi, the Fininvest Group could avoid all those problems and possibly extend its control over the new venture at the same time. Peculiar as it may look, the terms of the agreement that was about to be reached early in January are weighted in Berlusconi's favour. Tanzi would buy for £I2 billion (US$1,3 million) the company that owns the trade mark, and nothing else; facilities, equipment, advertising and programme stocks would remain firmly under Fininvest control. Publitalia (the Fininvest company that collects advertising for the networks) would grant the new company £I250 billion (US$150 million) a year in advertising revenue, most of which would go back to Fininvest: 20 percent for renting facilities and equipment; 28 percent as a fee for collecting advertising; 41 percent to purchase programmes from the Group stock. The 11 percent remaining, less operational expenses, is all that Tanzi would gain from the operation and possibly devote to develop the *telegiornali*, the TV News that interest his political patrons so much.

Berlusconi's managers would be placed in key positions in the new com-

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The third player

Euro-TV was set up in March 1982 at the initiative of STP-RV, an advertising concessionary controlled by Fincom, the financial holding company largely owned by Calisto Tanzi's family.

Euro-TV describes itself as the only syndication network operating in Italy, because it is based in over twenty local stations which broadcast their own local schedule for part of each day, and then revert to a national schedule for eight hours a day (from 12pm to 3pm and from 7pm to midnight). This system allows them to remain autonomous and at the same time offer adverting investors two kinds of audience: a local and a national one.

The same scheme applies to TV news, which Euro-TV declares to be ready to start within a few weeks. The format is to contain a local news programme (already made by several of the associated stations) integrated by national news set up by a central editorial unit. The main stations affiliated to the network are: TeleNorba (the main local station in Puglie); Videolina (the main local station in Sardinia); Telepadova in Veneto; Telestudio in Turin; Telecity in Milan; TVR Voxson in Rome; TeleCapri in Naples (head of an interregional system itself.)

Euro-TV can claim success for a few imported *telenovelas* and some home-made production. Recent audience ratings developed by Auditel, and based on the metre technology, place Euro-TV in fourth place after Canale 5, Italia 1, Retequattro in the private sector (RAI excluded), but still miles away from them as less than 10 per cent of the audience is attributed to Euro-TV.

Euro-TV advertising revenue is modest (under £I100 billion, US$70 million), just above that of some powerful local stations and incomparable, if placed against the global intake guaranteed by Publitalia, to the three Finivest networks (£I1280 billion, or US$1 billion in 1986).

SVT v the US soaps

When four of the top six programmes of 1986 are American series, it is time for Swedish television to take action with its own shows, ULF WICKBOM reports.

A GOLDIE Hawn movie was the favourite 1986 transmission among Swedish TV viewers. Sixty percent of all viewers saw *The Girl Who Knew Too Much* on December 21. That is roughly the same number that on the night before watched *Kvitt eller dubbelt,* the revamped quiz programme that had such a black and white success in the 50's and 60's.

The next four places in the ratings were occupied by US series: *Cosby* (49 percent), *Falcon Crest* (44 percent), *Dallas* (38 percent) and *Miami Vice* (38 percent). *The Sports News* got 33 percent, the 7.30 news *Rapport* 32.5 and the 9.00 news *Aktuellt* 26 percent.

The Swedish TV company, SVT, that runs the two existing channels is worried by facts of this kind. It is hard to defend a monopoly, when its prime service to the public is distribution of oil, wine and soap. SVT is becoming a very expensive way of broadcasting programmes that you can get free on Sky Channel. Official hommage to SVT's cultural responsibility is facing an increasing gap of credibility.

SVT is now mounting a counter-attack on Oil, Wine & Soap Inc. But its forces are weakened. It supplies are running dry. A grim illustration of this defensive mood was provided at the beginning of 1987 by Sven Wahlström, personnel manager at SVT. In a letter to 150 film and video companies, government agencies, organisations etc Wahlström informed them that 300 employees will be redundant this year. Union reaction to this "slave trading" was sharp and bitter.

In short SVT faces the problem of increasing competition with less money. The first attempt to produce a "Swedish Dallas" was the series *Loose Connections,* that was broadcast about a year ago. Critics observed the Swedes lack the skills of Hollywood and the cruelty of J.R. Ewing.

'Good Neighbours': but how good are its ratings?

Three Swedish series of this year's crop provide ammunition to the argument of quantity versus quality production.

Goda grannar (Good Neighbours) is now being shown on TV 2. *Varuhuset* (The Department Store) will start on March 10 on TV1. *Svenska Hjärtan* (Swedish Hearts) is planned to run this autumn.

Good Neighbours is a series with 36 episodes of 30 minutes each. Another group of 36 episodes is already being discussed, says Sigurd Jörgensen, who has been responsible for the entire production together with Hans Dahlin.

"We were told when we started that low cost production would be very much appreciated," says Jörgensen, who estimates costs of SK350,000 (US$53,000) per 30 minutes.

"By strict planning, a limited number of production sites, careful selection of production personnel etc, I believe that we have used our economic resources as efficiently as possible," he continued.

Good Neighbours is about everyday life in an area in central Stockholm. The style of its narration remains essentially Swedish. "It's not the fast, jagged style of *Dallas.* It's more like *Coronation Street* and *Emmerdale Farm,*" says Jörgensen.

No ratings have yet been done on *Good Neighbours.* TV-critics seem reluctant to spend 36 hours with the Colonel, his wife Charlotte, her friend Pierre, Irish, Helge, Desir's Bror Öster and all the other good neighbours.

Most viewers scent a good deal of nostalgia. *Good Neighbours* is very Sweden of the Good Old Days. The production resembles the films of the 50's that were dubbed "Pilsnerfilmer" as most of the plot took place over a bottle of beer (or two) in the backyards of Stockholm suburbs.

Why produce these replicas when the originals can be obtained even chaper? And will Swedes prefer this lukewarm, old-fashioned brew of beer to Oil, Wine and Soap?

Veruhuset (The Department Store) will be a series of 24 episodes of 45 minutes each, written by Peter E. Falck and Ola Olsson with no less than eight co-writers. Directors are Mikael Ekman, Karin Falck and Pierre Fränckel.

Opinion suggests that the team behind Varuhuset are aiming at a combination of the "slice of life" style found in the BBC's *Eastenders* and the coarse working life atmosphere of *Hill Street Blues.* All 18 main characters have been trained into harsh reality by their counterparts at a department store in Stockholm.

Sceptical

Writer and director Carin Mannheimer at the Gothenburg branch of SVT is sceptical, not to say critical, of this kind of production, that primarily aims at length at the expense of quality. Her own series, *Swedish Hearts,* was not based on the need to produce large quantities of TV hours. Mannheimer says that she had a story to tell, a story of love and friendship, and when this story was told it amounted to eight hours.

Mannheimer has faced the same financial restrictions as Jörgensen and has obviously solved them in the same way – at least in principle. In practice it remains to be seen if Mannheimer has been able to use SK1.5 million (US$225,000) to add quality to *Swedish Hearts.* She has used the one camera (video) technique, to which movie producers still stick.

It will be one of the first programmes to be shown on the new National Channel that is formed this autumn to show production from all SVT except Stockholm, that forms the City Channel.

How about exports of Beer, Junk and Hearts Inc? Sigurd Jörgensen shakes his head. He has shown *Good Neighbours* to foreigners. They seemed to enjoy themselves rather in the manner of James Cook observing South Pacific local traditions.

"*Swedish Hearts* is so Swedish that it might attract attention for that very reason," laughs Mannheimer.

Hard times at SVT. But Swedish Television is at least fighting back, in Sweden and most important of all – in Swedish. Without national programming national television has lost its prime *raison d'etre.* ■

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It's a buyer's life

REBECCA TAIT spoke to Norway's top film buyer

THE ROLE of A buyer is not an easy one and trying to assess what programming is in or out from year to year, month to month and maybe even day to day is a daunting prospect for even the most experienced buyer.

Berit Rinnan, Head of Film Acquisition at Norwegian state channel NRK has had 27 years in the business and still admits to finding the market fascinating. Scandinavia is possibly one of the most complicated areas to deal in as TV signals cross borders, and money available for home video and satellite/cable ventures is very prolific, leading to careful "window" planning by distributors.

Since MIPCOM, last year, the buyers from Norway, Sweden and Denmark have visited the markets wearing two hats. Each represents his or her own country yet also participates in a collective Scandinavian buying group to judge whether a programme is going to be a success or not. However, individual contracts are still signed.

So far Rinnan told *TV World*, the project has worked well, facilitating quick decisions on programmes and giving them extra clout when it comes to buying. After all, the whole of Scandinavia (17 million viewers) looking at a programme is quite a different story to the much smaller Finland (four million viewers).

For her own part, Rinnan buys 1,000 hours of programming a year, with a stipulation that 50 per cent comes from within Scandinavia. Selecting feature films, TV movies, series and serials covers the whole gamut of an audience and Rinnan prides herself on the fact she provides a varied public service. Prices start at a minimum US$1,100 for a half-hour, double that for an hour and US$4,000 for a feature, with UK-origin material starting at £40 a minute (US$60).

Faced with the seemingly worldwide popularity of soaps, perhaps it is surprising that Rinnan is one buyer who will not be rushing to view the latest batch at each market. NRK has strict rules when it comes to US series. "We've just shown *Falcon Crest*", Rinnan told *TV World*, "and it is company policy that we only show one soap a week."

In many ways trends in programmes in Norway are similar to trends worldwide, with comedy; Viacom's *The Cosby Show*, crime-fighting: MCA's *Miami Vice*, The BBC's *Bergerac* and ZDF's *Derrick*, drama: BBC's *Edge of Darkness*, and MCA's *Murder, She Wrote*. But it is well-known that throughout Scandinavia the ratio of cultural programming compared to pure entertainment is much higher than in other countries. Rinnan also claims that the Finnish audience is very Anglo-orientated, buying programming from both the BBC and ITV including Anglia's *Tales of the Unexpected*, BBC's *Jane Eyre*, Central's *The Diary of an Edwardian Lady* and BBC's *The Bluebell Girls*.

A buyer's job would not be complete without the aid of a distributor and Rinnan told *TV World*, "The distributor has to know his product inside out. Pressure to buy does not help because usually we've made up our minds on our own I need to have the reassurance that all the fieldwork has been done and it's the sense of co-operation that I look for most." ■

Berlusconi's biggest bluff?

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pany while Fearrauto, now President of Fincom (Tanzi's holding for TV) and personally not on good terms with Berlusconi, would go somewhere else within the Parmalat Group.

Unlikely thought it sounds, this deal, which would leave things basically unchanged, is perfectly possible and realistic in the Italian TV scene, dominated as it is by political issues. This kind of arrangement, where the one who buys makes a little profit and the one who sells maintains control over key factors, could satisfy all the paties involved. The Christian Democrats, already in firm control of RAI, would gain through Tanzi two channels in the private sector that may be credited on their side; the Socialists, always very keen on Berlusconi's interests, would see his power enhanced through live broadcast, interconnection and possibly TV news.

The only thing that would be challenged, to the dismay of the opposition parties, is the anti-trust thrust of the new Bill, but this is scarcely relevant in a country where the law on broadcasting has always been a matter for political bargaining and compromise.

So why hasn't a deal been concluded yet? It is difficult to say. The impression though is that Berlusconi might have thrown a *ballon d'essai* with a double aim: to block Globo and see what reactions he got from the government. And since he got practically none, he may have decided to postpone his deal with Tanzi until he finds a better solution. One, for instance, that may involve an important foreign partners to help him develop his expansive programmes aboard, appease the Broadcasting Bill and strengthen Retequattro at the same time. ■

Cinderella Channel

RETEQUATTRO was set up in 1981 at the initiative of the advertising circuit G.P.E. At the beginning it worked with 23 local stations, some directly owned, some affiliated. Through this system Retequattro managed to cover the national territory with some strongholds such as Verona (TVR), Florence (Telelibera), Naples (Teleuropa) and Milan (Retequattro), while local and national advertising could coexist.

Retequattro was originaly controlled by the largest Italian publisher (Mondadori) with 64 per cent of the shares, followed by publishers Perrone (20 per cent) and Caracciolo (10 per cent) as partners.

From the beginning it aimed big: a contract for consultancy and programme exchange was signed with US ABC in 1982, and a similar one with Brazil's Globo in 1983, establishing Retequattro as the network which successfully introduced *telenovelas* into a country that had never seen them before.

In 1984, following severe losses (amounting to over £1250 miliardi, US$150 million) Retequattro was sold to its main competitor, the Berlusconi Group. Although restructured and made stronger by this takeover through specialisation of its content (it is now mainly targeted towards a young and female audience) Retequattro is still considered the Cinderella among Berlusconi's networks.

Three tiers for Doordarshan

GOPAL SAKSENA reports on Indian TV's system of getting television to its people – in a language they understand.

"LATE-START", "Stagnant-growth" and then "Sudden-spurt" have been three distinct phases of development of television in India. It began with only a one-hour twice-a-week experimental service at Delhi on September 15, 1959. This modest beginning was followed by moderate expansion till 1982 – the year of the Ninth Asian Games, held at Delhi.

From that "no-looking-back" stage, Indian TV moved on to provide a sensational climax – "one-transmitter-a-day" in the later part of 1984. Not failing even once, this "top gear" expansion has enabled India to operationalise 183 transmitters, covering 70 per cent of the country's population.

Getting a picture on a TV screen is one thing and to have one with relevance and appeal is quite another. Naturally, the latter would always and everywhere be preferable. But this has not been so in the case of the vast majority of India's viewing public up till now. For only 18 out of 182 transmitters, are equipped with programme-generation facilities. Others have only the capability to relay the programmes put out by the Delhi Television Centre.

These programmes are mostly in Hindi and English, and basically cater to the people in Dehli and neighbouring states of Uttar Pradesh and Haryana. In view of India's continental dimensions and plethora of diversities – linquistic, religious, social and cultural – the fare relayed from Delhi could not claim to have what social-scientists often call "area-specificity" and "local relevance". This arrangement therefore offered neither a proper solution nor lasting satisfaction.

The officials of Doordarshan-India maintained that there were only two options for them: either to wait for decades to provide both transmitting and programme – generation facilities together, or to offer something for the time-being and then to aspire for the rest. They opted for the second alternative, first planning, and providing for the hardware development. But now under the current Five-Year Plan, the emphasis has been shifted to software activities and facilities. This is aimed at raising programming structures and on the base already laid by the technical expansion.

This explanation however, seems to have failed to impress the Working Group on Software for Doordarshan, appointed by the Government of India. Headed by the eminent economist and communication-expert, Dr P.C. Joshi, the Group said in its Report (which is presently being processed by the Ministry of Information and Broadcasting) that it wanted Doordarshan to correct "the aberration of Delhi-centrism and to restore Doordarshan's original purpose of promoting social education and development".

The Working Group has even gone to the extent of saying, "If the constraint of resources should force a choice between a large number of 'relay-only' transmitters and a smaller number of transmitters that are of programme-making Kendras (stations) we emphatically recommend the latter."

Fortunately, Doordarshan-India is set on making amends in its current Five-Year Plan. Its thrust on software includes a provision for offering to the viewers a three-tier television service – primary, National and Local.

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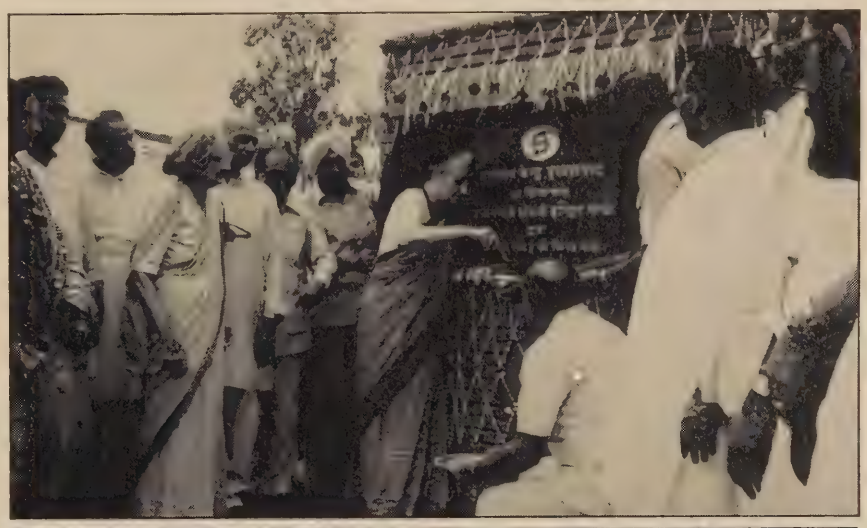

(Above): Indira Gandhi lays the foundation-stone at a relay centre in Allahabad; (below): celebrations in the day of Channel-Two's inauguration

Three-tier service

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Each state capital in India would have a fully-fledged television complex, including studios for local programme germination and transmission. More importantly, it would be linked, by satellite or micro-wave, to all the relay-transmitters in that particular state. It implies that programmes, to be originated from the capital station, can be available to viewers throughout the state. Since these shows would be produced in the regional language, people can now hope to have television programmes at least in their regional language, even if not in their local language or dialect. When compared to their present predicament (they can get programmes only in Hindi and English, as put out from Delhi), it is a major step forward – and in the right direction.

All television transmitters in the country would have the capability to relay the national programmes, which would continue to be originated from Delhi. (These programmes are at present put out from 8.40pm to 11.15pm). This service would have a national character in content as well as approach. Naturally, there will be on the screen a blend of cultural splendour representing different parts of the country, besides hopes, aspirations and problems of local people.

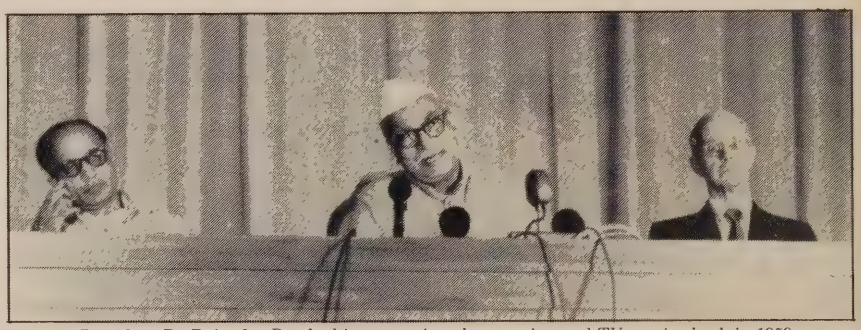
To facilitate the generation of local programmes, moderate production-facilities would be made available, in a phased manner, at the relay-transmitters. To start with, these facilities may not be very sophisticated and elaborate but should suffice to produce, in a limited manner – and to transmit – programmes from the field, involving local people.

Under the scheme of local service, the metropolitan centres would have an additional channel so as to provide greater scope for local programming. Channel Two will offer alternate viewing to the people. Delhi and Bombay have already introduced the second channel. Madras and Calcutta too are likely to have this facility within the next few months.

In the proposed three-tier TV service, the most important phase is that of the regional service. It should help people 'own' TV by identifying themselves with its programmes. That is most easily done by projecting local cultural ethos and social milieu in local languages. However good, programmes in a different language cannot always elicit the same appreciation and understanding at the receiving end.

(Above) Plans for more local production facilities means more coverage of cultural dances

Local and foreign series on the box:- (above) 'Air-Hostess'; (below): a scene from 'Adela'



The late President Dr Rajendra Prashad inaugurating the experimental TV service back in 1959

The first regional service has been inaugurated in the western state of Maharashtra in August this year. This has facilitated linking of Bombay Doordarshan Centre with Nagpur (high-power) and 19 other low power transmitters in Maharashtra. While inaugurating this service, India's Information and Broadcasting Minister, V.N. Gadgil, observed, "It was not a mere technical link-up but a step further in bringing about the required integration of the States". He also added, that the programmes, to be telecast from Bombay would "lay emphasis on projecting the states cultural and literary heritage". Similar links will now steadily follow in other states.

Besides the state capitals, some more relay-only transmitters at places having greater cultural importance would be equipped with the capability to produce programmes locally. Then, the remote north-eastern region would have eight such centres. An allocation of Rupees 365 million (US$)has been made for them. The new facilities include EFP Vans for local coverages. This should help in providing greater coverage of the colourful tribal life and culture in the regional and national networks of Doordarshan.

Other specific audiences, like women, children, youth etc are also stated for a better deal in the overall programming strategy of Doordarshan – India in the coming years.

In all, Doordarshan-India would have programme-production facilities at 48 centres (instead of 18 at present) by the end of the current Five-Year Plan (1985-90). TV in India is now fast developing as a major source of mass leisure, pleasure and enlightenment in this country. All this can easily lead us to conclude that in the years to come the software needs, demands and even techniques would have to undergo radical changes. For, with this ever-increasing exposure, viewers have become more critical, demanding and, above all, discriminating between good and bad TV. To make programmes, which may be acceptable to viewers in future would indeed be a challenging task. ■

New bloom to industry

Sheer determination has resulted in many Irish independents overcoming financial hardship, ROGER GREENE reports.

IRELAND HAS never really had a substantial independent film and television industry. With varying degrees of intensity, there have been pockets of activity in film production – both television documentary and cinema/tv feature – over the years but mostly the major input has been foreign rather than indigenous. The industry has had to rely on its resources as a facility for outsiders rather than originating its own material.

Irish production expertise, technicians, actors and writers have been cited as first class by many of the industry's top producers and directors. Yet, historically the industry has floundered. Quite simply, this is due to lack of funding sources and indifference to the industry by successive governments – both Fianna Fail and the coalitions of Fine Gael and Labour – who between them have shared power alternatively since the Civil War.

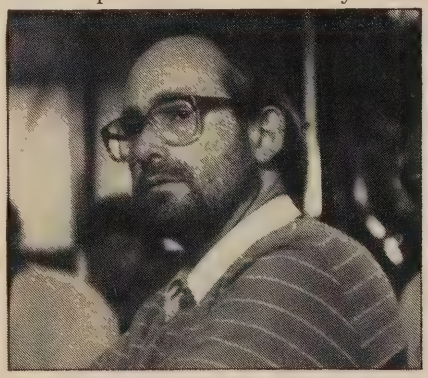
In 1982, with the collapse of the country's only film production studies, Ardmore, it seemed that independent film and television production was dead. The independent sector for a time seemed to be represented by two men, David Shaw-Smith and Eamon de Buitlear, who were producing the occasional programme for RTE but never with any regularity.

But the last two years has seen a sudden resurgence of activity from the independents with the emergence of new companies seemingly determined to overcome the obstacles of finance and produce both TV programmes and cinema features. At the same time the SKC management consultants report on the future of development of RTE was published (see *TV World* November 1986), outlining recommendations for the station to develop independent sources of programming.

In addition, September of this year saw a dramatic additional revitalisation of the potential of the industry with the re-opening of Ardmore studios. This will not only provide an extra facility at home for Irish independents but will also bring much needed employment to the country from the major international production companies.

Ardmore has been bought for £1.5 million (US$2.25 million) by Pattishall Ltd, which is a consortium of three companies; the re-vamped American giant Mary Tyler Moore Enterprises (MTM); a local production company Tara Productions which has made a number of television series for the American market; and the Irish government-established National Development Corporation, a body set up to develop home industries. The studio is currently being refurbished and will be used for both cinema features and television series. It can be estimated that at present it looks as though 70 per cent of its usage will be by foreign companies filming in Ireland. Although this does not establish an Irish origination and production industry, it does at least mean a regular level of employment for Irish crews and other staff.

Whereas the re-opening of Ardmore is in itself a major boost, the independent sector has been very active over the last two years. The establishment of Strongbow Film and TV Productions in 1985 was the first significant step towards independent Irish film and TV production in over ten years.



Wynne-Simmons: awards

Strongbow was formed by John Kelleher – former Controller of Programmes in RTE – and independent film maker David Collins, with a commitment to making commercially appealing feature films and television series. Launched as a public company under the Irish Business Development Scheme, Strongbow raised over IR£1 million in a public share issue. Having raised a further IR£700,000 from Channel Four and IR£100,000 from the Irish Film Board, Strongbow went into production in the summer of 1980 on its first film *Eat the Peach* – a comedy based on a true story. The film was released in Ireland in March 1986 and subsequently has broken all previous records for an Irish production. It was released on the international market at this year's Cannes Film Festival and has since participated in a number of festivals picking up a bronze award at Taormine. It was released in the UK in December through UIP.

For its second production, Strongbow has turned to television and has just completed *When Reason Sleeps*, a series of four one-hour films in association with Channel Four and RTE. This initial series of four portrays individual characters coming face to face with the supernatural. One of the most encouraging aspects of this series is its move away from an entirely Irish setting. Traditionally, one of the main faults in Irish production has been its tendency to produce material either about or set in Ireland, thereby limiting its international appeal and ultimately essential revenue. The first four in this new series are set in England, Italy, Ireland and Scotland and are directed by Robert Wynne-Simmons, whose most recent film *The Outcasts* won a variety of international awards including Best Film at the Brussels Film Festival.

Strongbow has also completed a third production for television. In association with RTE, the company has produced a television dramatisation of Strindberg's play *Creditors* featuring the cast from the much acclaimed recent London stage production by the Almeida Theatre Company.

For the future, Strongbow has an impressive line-up of both television and feature film projects. In development for television are *The Beastly Beatitudes of Balthazar B*, a series adapted by the author J.P. Donlevy from his best-selling novel of the same title; *Thy Tears Might Cease* dramatised by Brian Phalan from the novel by Michael Farrell; and a series on Irish historical political figure Parnell.

Since its foundation in 1985, there has been a misguided assumption that

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New bloom to industry

► continued from p69

the emergence of Strongbow and the re-emergence of the Irish film and television production industry were one. Because of its high public profile and the acknowledged track records of its two founders, other production companies have tended to be less prominent. But alongside Strongbow a number of companies have been active in television programme production rather than the feature side of the business. This has also been further enhanced by RTE's development of independent programme sourcing.

Donald Taylor Black's Poolbeg Productions has produced three documentary films for RTE in the last two years, all of which attained a level of international standing.

Taylor Black chose three prominent figures from the Irish entertainment industry as the subjects of his films. The first recorded the life of Liam O'Leary, Ireland's only film archivist, and was produced in association with Channel Four and the Irish Film Board.

The second in the trilogy traced the career of a legendary Dublin stage comedian, Jimmy O'Dea, who was a fundamental part of Irish light entertainment for over 50 years. The last in the series dealt with a little known, though historically significant Belfast playwright, Sam Thompson, who championed the cause of the minority's right to work in Northern Ireland – an emotional, provocative subject which was delicately handled by its director Taylor Black.

For the future, Donald Black is developing three projects for RTE – a documentary on Frederick May; a drama documentary on the life of writer Flann O'Brien and a short drama by playwright Shane Connaughton.

One of the most active companies producing on a regular basis for RTE is Conor McAnally's Green Apple Productions, which has just been retained by the station to produce three regular programmes. For some time the company has been producing a highly successful pop video programme *Mt USA* for RTE but it is now producing a weekly quiz game with audience participation and a film programme with the *Sunday Tribune's* film critic Michael Dwyer presenting. This latter programme, is being produced in association with Windmill Lane, essentially a facilities company which has turned to production.

The biggest independent production company for RTE will shortly be First Run Films, established by Muiris MacConghail, who until earlier this year, was Controller of Programmes at RTE. He left under the generous redundancy terms offered by RTE and has since concluded a private deal with his former employers who have given a commitment and 100 per cent funding for projects over the next three years.

The projects include a documentary on the Blasket islands off the south west coast of Ireland; an historical piece on Ireland during the second world war – and a drama by playwright Jennifer Johnston.

Another major TV series in the pipeline is Littlebird's TV adaptation of J.G. Farrell's popular novel *Troubles*.

Donald Taylor Black (left), on the set of Poolpeg's documentary 'Sam Thompson – Voice of Many Men.'

Littlebird is jointly run by Dublin's Gate theatre director Michael Colgan; Mike Murphy, an RTE TV personality; and James Mitchell formerly of the BBC. The series is being funded by London Weekend TV and will be directed by Charles Storridge. This will be the first production by Littlebird and is due to commence principal photography in February of 1987. There is no doubt that once this production is completed, Littlebird will become a major force among the Irish independents.

Whereas the independent production industry has re-emerged with a ferocity of activity hitherto unequalled in Ireland, there remains one glaring problem – finance and governmental support or incentive. In a healthy competitive environment, all production companies are united in their call for more stabilised recognition of the industry by the government.

As Donald Taylor Black of Poolbeg points out, "we have to go outside Ireland to raise finance. Channel Four has been one of the prime sources of funds for nearly all independent productions in Ireland. RTE has given a verbal commitment to the independent but has not given any indication as to what that commitment will be in real terms," he said.

Clearly, it is time RTE issued a policy statement for independent producers indicating the percentage of the budget to be allocated to independent film makers on an annual basis and also their defined terms of reference. At present, each deal between RTE and an independent production company is done on an individual or personal basis.

A spokesperson for RTE told *TV World* that there is a commitment to increase home production by 40 per cent in 1986/87 and a commitment to a 50 per cent increase in 1988. She added that there were no figures available for allocation to independent production within that target figure.

"RTE has a definite commitment to the development of the independents," she said, "but there are no percentage breakdowns as yet. It has been undertaken as a policy in its own right for development of independent sources of programmes either on a straightforward commissioning basis or on a co-production basis," she said.

She confirmed that at present all deals with the independent sector are on a personal basis with RTE either through straight financing, provision of facilities or a mixture of both.

Undoubtedly, the future for independent producers in Ireland is a lot healthier than it has ever been before but this is from a very low base. There are many production companies with worthwhile material in development awaiting the necessary cash to move into production. Further encouragement from the government in terms of tax incentives for corporate investment in film and TV production must be established if Ireland is to become self-financing for independents. As yet, there is no positive development in this direction by the government.

It is only recently that the Irish Film Board managed to agree on a policy statement outlining recommendations for the future of the industry. In this regard, the Board, to date, has been singularly lacking in leadership but now that the recommendations are with the government, it is time for positive and prompt action for the survival of the apparently vibrant industry. ■

Keeping up with news

PAUL BARRETT reports

FOXES are wily and adaptable creatures. The TV news and facilities company called Fox has had to be correspondingly versatile. The wild world of broadcasting has made Fox a remarkably effective news company which has operated in over 70 countries in a space of only seven years.

In Fox TV's case, the company simply takes its name from its founder, Barry Fox. (But don't ask him if his company ever gets confused with a well known American TV enterprise: doesn't have patience to explain how manifestly different in type their productions are).

Fox began to learn the TV news trade by becoming useful to the US network, NBC, in his native Northern Ireland. He was at university in Belfast when "the troubles" erupted bloodily in 1968. The material he produced in his first six months as a film stringer was probably unusable, he says now, but with meagre experience from the University Film Club, he trained on the job. His weekend work output became good enough to provide him with a full time job when he left university.

After a change of network in 1971 – from NBC to ABC – Barry teamed up with his brother and they became a freewheeling international team. They covered the Yom Kippur war in 1973, the Turkish invasion of Cyprus in 1974, Saigon in 1975 as well as civil wars in different African states.

When the networks started turning to video in 1976, the Foxes realised that they would need to prove their natural adaptability. To learn all about video they rejoined NBC as staff members working in London but then freelanced from later that year to 1979.

After covering the early days of the Afghan war Barry set about forming the company and bought their first ENG kit late in 1980.

Supply of ENG output from Fox Television had to respond quickly to demand and one ENG became two, and two three. In 1983 the company's New York office was opened; they were up to six cameras in 1984; post-production facilities followed in 1985.

Fox now has between eight and 11 cameras operating each day – there are two full in-house edit suites and three part edit suites. American news demands were the foundation of Fox's business and most of its output was NTSC until 1985. PAL work now vies with NTSC with a 50/50 split.

The company has also diversified from news coverage alone to produce a variety of current affairs coverage for both documentaries and special events. NBC's *Today* and ABC's *Good Morning America* are regular clients.

Although based in London, like its biggest brothers the world's largest news agencies (Visnews and WTN), most of Fox's work is international: 20 per cent originates in the UK, 80 per cent is overseas, (and Fox's New York office accounted for a quarter of total turnover in 1985). One advantage of being based in Britain is the availability of excellent technicians.

"More and more current affairs programming," says Fox, "demands higher production values – a greater creative flair. News and documentary styles vary enormously from one country to another, however. There's a conspicuous difference in simple pace and the length of shots between the US and the UK. An Italian style is very distinctive in zooming, length of shot and panning across. Our camera crews and editors are very experienced in the styles of different clients, so our work really fits and that's a great advantage."

Making every second of production fit a client's style for news and documentaries is also the source of pride of another London based news and facilities company, CCL News and Features.

Kevin Hunt, who formerly ran a regional base of the facilities and equipment hire company SNV, and Lee Chester, a former journalist for the *Sunday Times* and *Diverse Reports* (Channel 4), are the key figures behind CCL. It's a young company operating in the highly-competitive market of news-gathering with crew and equipment hire or whole production management.

"Personal service to clients and personal interest in what they're doing is key to us," sais Kevin Hunt. "We operate three or four crews on a day for BVU PAL or NTSC. We aim to match our crews to each client and really do everything with a perfectionist attention to detail."

The CCL company symbol is an eagle – and no less significant for that bird's bring proud and sharp-eyed than the qualities associated with a fox. ■

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Offering a full range of ENG and Documentary services to international broadcasters including:
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British Telecom Video & Audio Circuits

CCL can shoot on BVU in PAL or NTSC, Betacam, One-inch C format or 16mm film.

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Contact: Sarah Ward-Lilley, Lee Chester or Kevin Hunt.
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87 Charlotte Street, London W1P 1LB.
Telex 266685 CCLLDN

CCL
NEWS & FEATURES
01 ♦ 631 ♦ 5424

For more information circle no. 6 on enquiry card

Monte Carlo '87

Welcome back to the Loews hotel! Below you'll find exhibitors listed under programming category which should help buyers with a specific genre in mind. And on the following pages, our catalogue of each company's top five shows available for screening in their rooms. If your programmes are not included this time contact *TV World* for a free form in time for our next show issue – MIP-TV. *TV World's* staff are all attending Monte Carlo, so drop by our stand beyond the foyer bar and say hello.

CHILDRENS
BBC Enterprises
Belokapi
Central Television
CTVC
Danmarks Radio
Global Television Services Ltd
Graphoui
Inter Cine TV
Juana Production
Les Films Michel Le Haye
Lorimar Telepictures
MTV Hungary
Odec and Kid Cartoons
Pegaso
Inter-Communication
Procidis
Richard Price Television
Sacis
SEPP S.A
Sunbow Productions Int'l
Talbot Television
Telepool
Thames Television Int'l
TVS Int'l
Worldvision

COMEDY
BBC Enterprises
Cinexport
Inter Cine TV
Lorimar Telepictures
MGM/UA Communications
NBD Pictures Limited
Poltel Agency
Radio Telefilm Eirann
Studio Hamburg
Telepool
Thames Television Int'l

CURRENT
Central Television
Granada Television
Netherlands Information Service
Scottish Television Int'l
Thames Television Int'l
Westernworld Television

DOCUMENTARY
BBC Enterprises
Central Television
Cinexport
CTCV
Danmarks Radio
Global Television Service Ltd
Granada Television
Henson Int'l Television
ITEL
Les Films Michel La Haye
Netherlands Information
Pegaso
Inter-Communication
Radio Telefilm Eirann
RTVE
Studio Hamburg
Telepool
Thames Television Int'l
Turner Int'l
VPRO-Television
Worldwide Television News

DRAMA
BBC Enterprises
Central Television
CTVC
Danmarks Radio
Global Television Services Ltd
Inter Cine TV
ITEL
MGM/UA Communications
NBD Pictures Limited
New Century Telecommunications
Poltel Agency
Radio Telefilm Eirann
RTVE
Sacis
Studio Hamburg
Talbot Television
Telexport
Tristar Film and TV GmbH
VPRO-Television

LIGHT
BBC Enterprises
Grampian Television PLC
Granada Television
Interprom
Les Films Michel Le Haye
Poltel Agency
Richard Price Television
Studio Hamburg
Telecable Benelux B.V.
Thames Television Int'l
Westernworld Television

FEATURE
BBC Enterprises
Central Television
Dandelion Distribution
Global Television Services Ltd
Granada Television
Henson Int'l Television
ITEL
Les Films Michel Le Haye
Lorimar Telepictures
MGM/UA Communications
NBD Pictures Limited
New Century Telecommunications
Pegaso
Inter-Communication
Procidis
Richard Price Television
Sacis
Talbot Television
Telepool
Thames Television Int'l
TVS Int'l

SERIAL
BBC Enterprises
Cinexport
Granada Television
ITEL
Poltel Agency
Richard Price Television
R.C. Witschi Telefilm
Scottish Television Int'l
Studio Hamburg
Telecable Benelux B.V.
Telexport
Westernworld Television

SERIES
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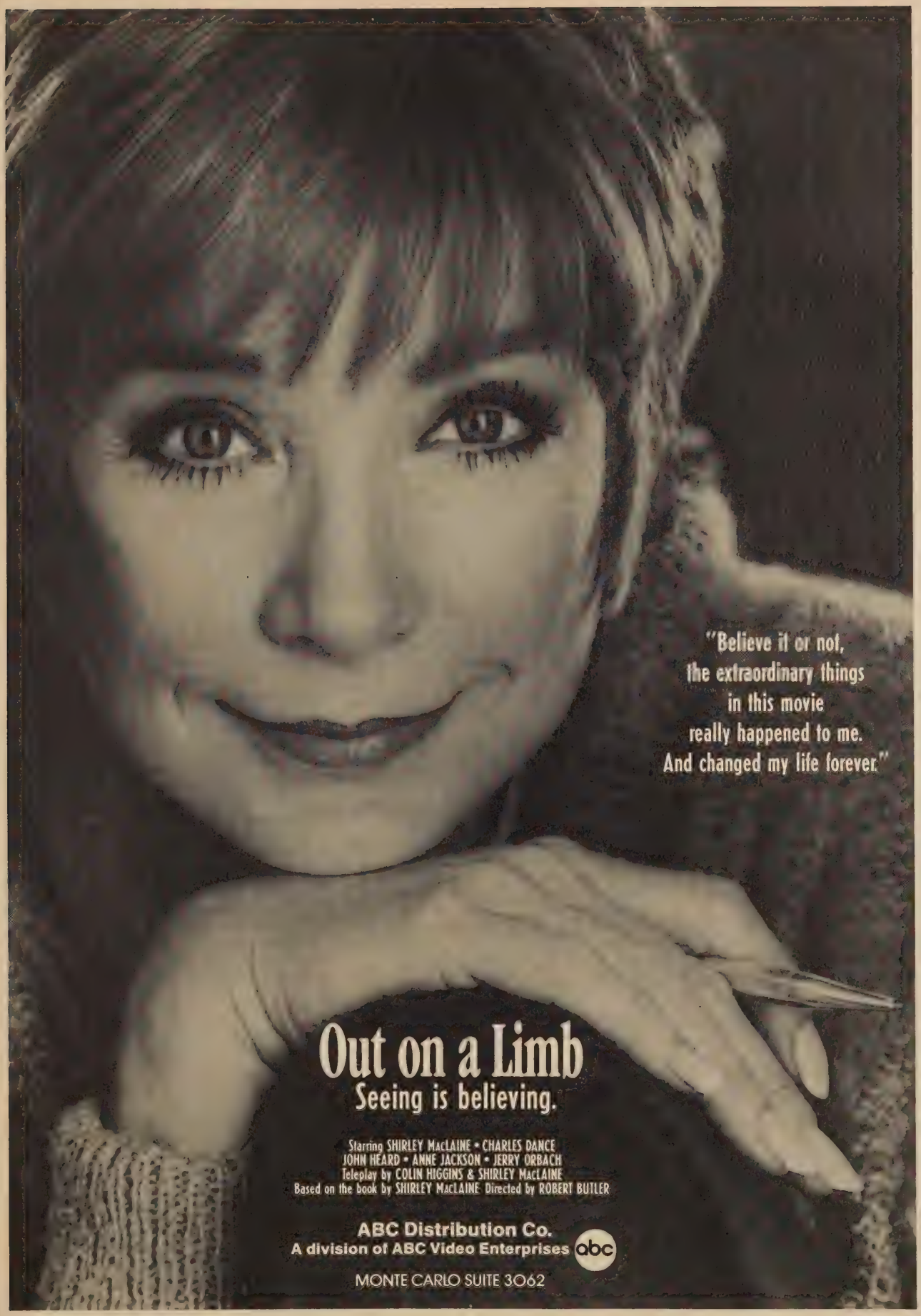
Belokapi
Cinexport
CTCV
Henson Int'l Television
Juana Production
Les Films Michel Le Haye
Lorimar Telepictures
MGM/UA Communications
NBD Pictures Limited
Odec and Kid Cartoons
Poltel Agency
Radio Telefilm Eirann
RTVE
Sacis
Studio Hamburg
Telepool
Thames Television Int'l
TVS Int'l
Worldvision

SPORT
Central Television
Granada Television
Radio Telefilm Eirann
Sacis
Studio Hamburg
Telepool
Thames Television Int'l

CULTURAL
Belgische Radio & Televiste
Danmarks Radio
Inter Cine TV
MTV Hungary
Pegaso
Inter-Communication
Radio Telefilm Eirann
Sacis
Studio Hamburg
Telexport
TVS Int'l

POP MUSIC
Central Television
Interprom
Pandora
RTVE



For more information circle no. 1 on enquiry card

The programmes

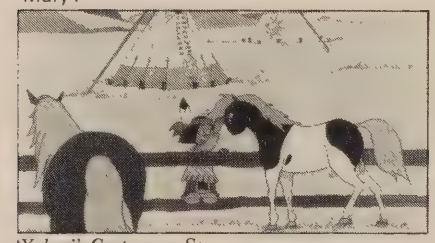
Belgium

Belgische Radio and Televiste

Adriaen Brouwer (8×55 mins) We are taken back into the 17th century, attend shady taverns and follow the evolution of a young painter apprentice into the celebrated Master Brouwers.
Splash (80×5 mins) Animation for children, Splash and his friends in the animal world experience some bizarre adventures.
Tik Tak (200×5 mins) Evergreen animation for children under 5 years old.
John The Fearless (80 mins) Animated film. A Robin Hood-like hero in a medieval setting.
Represented By:
P. Verbruggen, Director Programme Buying and Sales and A. Ploegaerts, Sales.

Casterman SA

Quick and Flupke (260×1 mins) Animation. Also available in 3 or 5 min segments. Quick and Flupke are the little brothers of tintin by Herce.
Petzi (13×5 mins) Petzi the little bear sails around the world with his friends on the 'Mary'.



'Yakari': Casterman Sa

Yakari (52×5 mins) Animationa. Yakari is a red indian boy living adventures in the company of his animal friends.
Les Aventures D'Adele Blanc-Sec (56×55 mins) Inspired by the comic by J Tardi Paris, early in the century mysteries.
Represented By:
Marie-Claudine Benichou, Programme Director and Ivan Noerdinger, International Business Manager.

Centre Bruxellois De L'Audiovisuel

123 J'ai Vu (6×7 mins) The pilot of a series on present children's games.
Sarah et Gaelle (6×7 mins) The pilot of the series The tales of the Brown Rabbit Hunter.
L'Enfant Do (26 mins) A journey to the land of sleep.
De Clou A Clou (26 mins) A documentary on the transport of works of art.
Les Territoires De La Defonce (86×52 mins) A picture of young people facing drugs.
Represented By:
Rita Boey and kathleen de Bethune.

Cine and Tele Productions S.A.

Abraham S Posterity (13×27 mins) For the first tme Druzes, Maronites, Shiites, Dervish, Sunnies, Hassidims, Samaritans reveal their secrets, their ritual, and their extraordinary richness. This series offers a nex appraisal of the dramatic events taking place today in the Middle East.
Represented By:
Nicole Callebaut, Vice President and Jean-Luc Sterckx, Sales Manager.

Graphoui

Young Man, 52, Would Like to Beat It (75 mins) Animated film reporting on an ambiguous personnage who chucks everything up in order to live a great departure.
Kidincartoons This social documentary will lead us to understand children world's vision through their making of an animated film.
The Invisible Child (63 mins) This animated film pictures the poetic prank of a lonely boy on holiday at the seaside.
Animated Films (1 min - 13 mins) Films made by Children, Teenagers and Adults in the framework of 'introduction to animation' workshops.
Represented By:
Eric Dederen, Director and Myriam Masson, Sales Executive.

Odec and Kid Cartoons

Cooking With Jack And Jill (25×5 mins) Animated series. Simple and non-expensive cooking lessons for children and family - age group 8 - 99!!!.
Ovide And The Gang (65×13 mins) Animated adventure series featuring OVIDE and his gang on an enchanted island.
Narcisco Yepes, Portrait Of A Guitarist (41 mins) Portrait of the world-wide known artist in his usual surronding a.w.a in concert or recording-sessions.
Prune Des Bois (Woodplum) (80 mins) Feature film for children and family. A group of four kids (10-12 years old) take care of a little baby they found in the woods.
Les Roses de Matmata (3×52 mins) Post production. Fairy tale.
Represented By:
Violette Vercruyssen-Wacha, Sales Manager.

SEPP S.A.

Smurf's Cartoon Film Series (17×30 mins).
Snorks (223×30 mins).
SeabertBibifoc Cartoon Film Series (52×32 mins).
Kidd Video Cartoon Film Series (26×30 mins).
Fooful Cartoon Film Series (13×30 mins).
Represented By:
Mr Jean-Luc Silbereis, Vice President Audio Visual.

Brazil

Globo International London Ltd

Little Missy (168×38 mins) Fllow 'Isaura's' success, set in a Brazilian Plantation in the 19th Century.
Black Leo (Negro Leo) (54 mins) A reporter reconstructs the life of a crook, through memories of those who met him.
Double Trouble Unlimited (13×30 mins) A partnership of young people dedicated to any mad business venture. Hang-gliding, motorcross and windsurf are part of their daily routine.
Tent Of Miracles (12 hours) The explosion of racial conflict in Brazil in the magic Bahia of Jorge Amado.
Time And The Wind (8 - 11 hours) The saga of a family and their fight for the land in southern Brazil.
Represented By:
Robert Filippelli, Sales Director and Maria Alvarez, Sales Europe.

Canada

Atlantis Television International

A Childs Christmas In Wales (60 mins) A one hour drama special based on the Dylan Thomas classic of the same name.
The Ray Bradbury Theatre (6×30 mins) Six dramas from science fiction master Ray Bradbury, with such stars as Peter O'Toole, Jeff Goldblum, Nick Mancuso, William Shatner.
Airwaves (26×30 mins) Drama-Comedy series of three generations living in one house.
Represented By:
Ted Riley and Gwen Booth.

CBC Enterprises

Glenn Gould Plays (22×30 mins) An anthology of Canadian pianist Glenn Gould's television performances, selected from the archives of the CBC.
The Last Season (3 hours) The story of a once-famous hockey player, who struggles to hang onto the remnants of his career and his relationship with a beautiful Finnish architect while overcoming family superstitions.

'Street Legal': CBC Enterprises

Street Legal (6×1 hour) A trio of trial lawyers who practise their trade in the worlds of street crime, murder, boxing and rock 'n' roll.
Iniminimagino (65×15 mins) Thirteen classic fairy tales are brought to life for pre-schoolers through a twentieth-century computer.
Vid Kids (26×30 mins) 26 musical flights of fantasy of singing, dancing and having fun at the Vid Kids Club for children aged 9 to 12.
Represented By:
Susan O'Connor.

Cinar Films Inc.

The Wonderful Wizard Of Oz (52×30 mins) Animation features plus The Marvellous Land Of Oz, Ozma Of Oz, and The Emerald City.
Time Of Their Lives A feature film that tells the real story, with the media hype and gloss, about one of the greatest sensations of the century, The Dionne quintuplets.
Represented By:
Micheline Charest.

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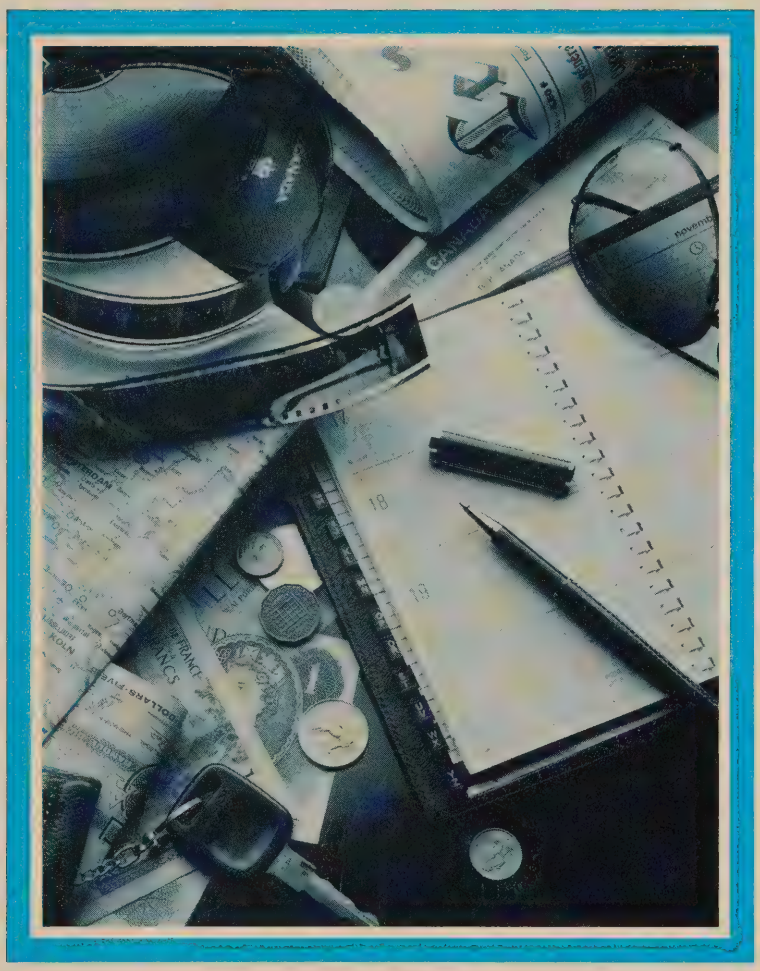

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Cinevisa International

Max Haines Crime Flashback (26×30 mins) An exciting series of true-crime dramas hosted by syndicated crime columnist Max Haines.

Scouts (58 mins) A documentary special outlining the origins of scouting against the social and politial background of the 20th century.

Represented By:
Michael Murphy.

Filmoption International

Trumpeter Blues (24 mins) Life cycle of trumpeter swan in region around Yellowstone National Park. Also discusses near extinction of species in USA and reintroduction in former habitat.

Trap (13×26 mins) Adventure and suspense series, where teenagers have to use all their skills to avoid falling into incredible traps.

Legends Of The World (40×25 mins) 13 new episodes now available, shot in USA (Louisana), Brazil, Senegal, Cyprus, Etc.

Destination Nicaragua (58 mins) Witness the experiences of average Americans who travel to Nicaragua to see what's going on and help its people.

Voices From Northern Ireland (30 mins) Documentary about Catholics and Protestants living in hot Belfast neighbourhood, telling us about their daily life and dangers encountered.

Represented By:
Maryse Rouillard, General Manager, Lizanne Rouillard, International Sales Manager, Suzanne Deutsch, International Sales Assistant and Christine Curchod.

Films Transit

Shelley (80 mins) Drama about a young girls struggle with sexual abuse in the home and her subsequent experiences as a teenage runaway.

Represented By:
Jan Rofekamp and Catherine Le Clef.

Isme Bennie International

Degrassi Junior High (30 mins) A live action dramatic series depicting what really happens behind the closed doors of a high school.

Peter Ustinov In China (2×60 mins) The impressions of the famed actor-writer reconteur during his first visit to China as goodwill ambassador for UNICEF.

Represented By:
Isme Bennie.

Ralph C Ellis

The Man Who Loved Birds (60 mins) An enchanting tribute to John Bax, a Belgium-Borcanadian who has devoted his life to filming the birds of North America in their natural habitat.

Baby Animals (60 mins) An utterly enchanting study of the first four weeks of life, covering a wide variety of North American mammals and birds.

Profiles Of Nature (65×30 mins) Award winning series featuring in-depth, scientifically accurate studies of individual wildlife species.

Represented By:
Cathy Ellis.

Sullivan Films Distribution Inc.

Anne Of Green Gables (197 mins) The emmy-award winning television series about Anne Shirley, one of the most beloved, beguiling and timeless heroines in all of fiction.

'Anne of Green Gables – The Sequal': Sullivan Films

Anne Of Green Gables - The Sequel (230 mins) A rich and lushly romantic tale that continues Anne's romance with Gilbert and sees the exhuberant red-head leaving Avonlea in search of grandiose ideals.

Represented By:
Trudy Grant and Joy Rosen.

Via Le Monde Inc.

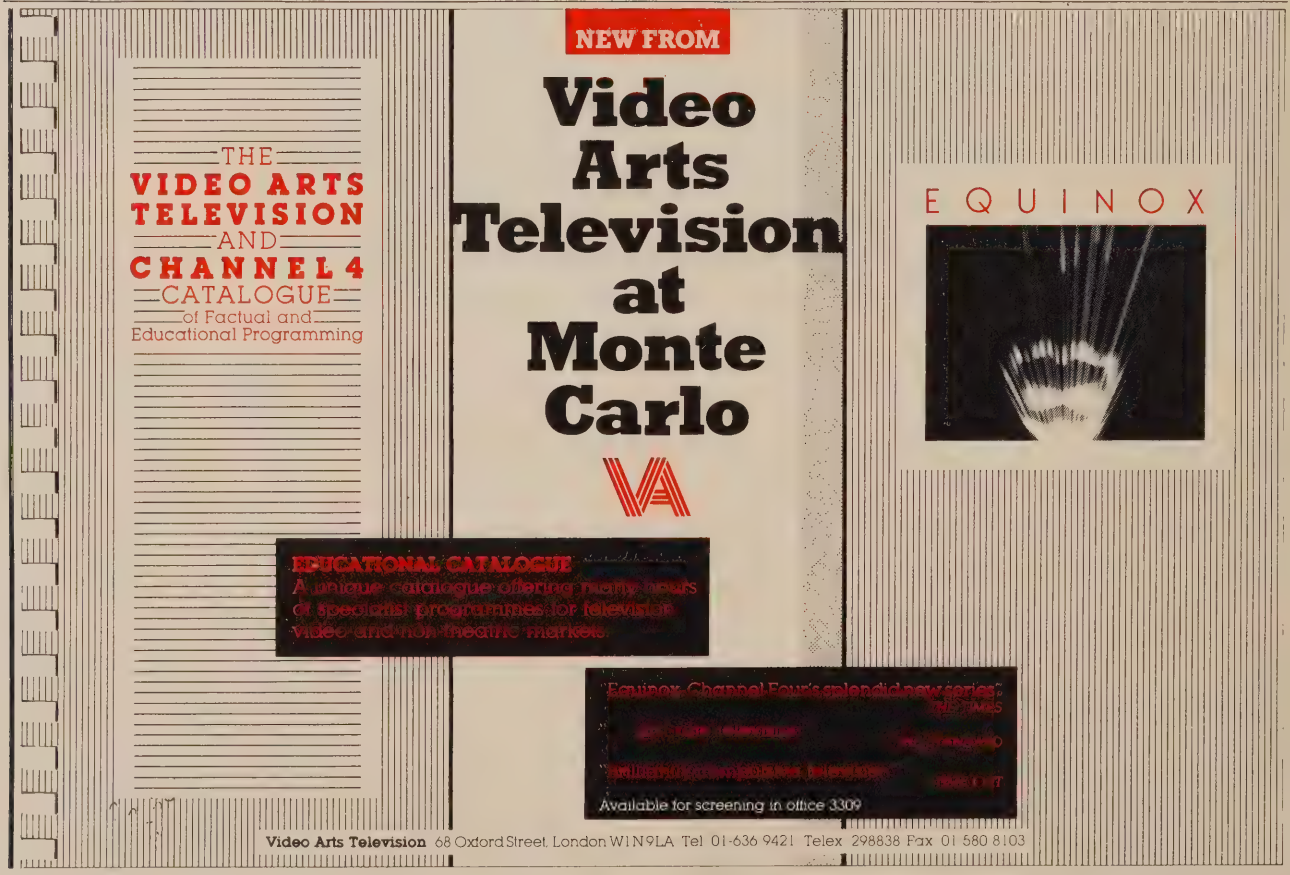
Legends Of The World (39×26 mins) A delightful children's programme presenting an international collection of folk and fairy tales.

Trap (13×26 mins) A childrens series about young teenagers who have to use all the skills and intelligence at their command to avoid some amazing traps.

Represented By:
Daniel Bertolino, Catherine Viau.

Visual Productions

Makin Trax (26×30 mins) New 1987 music series takes a look at the art of recording studio featuring musicians and bands in live recording sessions.



Last Chance (96 mins) Taut drama about a former hit man whose anonymous existence in Australia is interrupted by the crumbling of a drug empire 10,000 miles away.
Represented By:
Lionel Shenken, Beverley Shenken.

Czechoslovakia

Czechoslovak Filmexport

My Sweet Little Village (103 mins) A delightful new comedy from academy award winner - director Jiri Menzel.
Good Light (94 mins) An architect reaching forties drops a comfy upper class life to return to the turmoil and beauty of an art creation.
A Landscape With Furniture (92 mins) Tender comedy featuring a boy-student who happens to become loving father and mother in one person to an abandoned baby.
Does The Early Bird Catch The Worm (89 mins) Children's crazy comedy thinly disguised as sci-fi.
Fists In The Darkness (94 mins) Story of a czech box champ during mid-thirties when political development in neigbouring nazi Germany influenced still more the country's life.
Represented By:
Mrs Zora Wagnerova and Mrs Dagmar Pokorna, Department Managers.

Telexport

Koran's Forest (73 mins) TV ballad about an aging forester and his love for the forest he has tended and nurtured for years.
Life In The Soil (4×20 mins) Various aspects of the soil, one of the basic conditions of human existence.
Otakar Kubin (30 mins) The documentary presents the beginnings of the Czech painter Otakar Kubin - Coubine (1883 - 1969), his early paintings and also the mature ones that made him famous among the painters of the 'Paris School'.
Painting On A Glass (30 mins) A documentary about the history and present time of folk painting on glass.
Jules Massenet (90 mins) Based on the novel by J.W. Goethe with international singers cast.
Represented By:
Mikulas Gavala, Deputy Managing Director and Tomas Roubik, Deputy Head of Department.

Denmark

Danmarks Radio

The Everlasting Prawn (60 mins) Documentary on irradiaiton of food and on the world wide campaign for marketing of irradiation.
An Artificial Sweetener (50 mins) Documentary on a new artificial sweetener. Its harmlessness is now questioned.
Soccer Tribe (50 mins) Documentary. Desmond Morris takes a look at the tribal warfare named soccer.
The Thumbscrew (100 mins) Drama. The town is terrorized by time bombs.
A Shower Of Gold Children. Thriller about four children finding a fortune in a tin buried in the wood.
Represented By:
Miss Birgitte Price, Head of Drama Dept and Ms Inge Nissen, Dept. for Purchased Programmes.

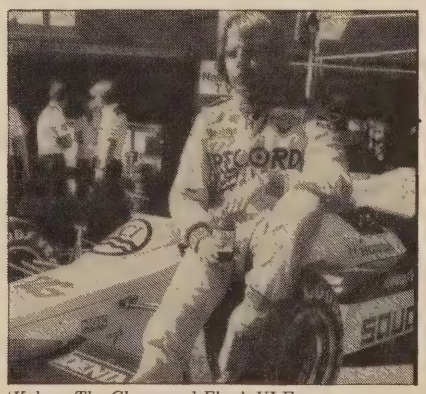
Finland

MTV Finland

Grasshoppers and Crickets (24 mins) Latest episode of series 'Insect Life in the North'(4×25 mins).
The Beaver - Master builder of the animal world (48 mins) The film deals broadly with the beaver's behaviour in all seasons. The starting point is the cub's long 'childhood' which lasts several years.
Let Children Come To Meet Santa Claus In Finnish Lapland - The Home of Santa (33 mins) Entertaining christmas program about Santa, Elves, Children and Artists from all over the world in Finnish Lapland.
The Wrong Note - The human factor in aviation accidents (50 mins) To err is human, but errors in aviation usually have catastrophic results.
The Russian Circus - series (11×50 mins) The lively Russian Circus brings joy and delight to audiences of every age.
Represented By:
Ms Helvi Mutikainen, Head of Co-Productions, Mr Tauno A'ija'la', Programme Director.

YLE - Finnish Broadcasting Company

Keke - The Chequered Flag (25 mins) Keke Rosberg, Formula 1 World Champion in 1982, drove his last F1 race in the Estorial Grand Prix in Adelaide in October 1986.



'Keke - The Chequered Flag': YLE

Moscow Opens Up (29 mins) Gorbatschev's 'new revolution' and its effects on cultural life with a frankness previously unknown in the Soviet Union.
Prison-Walled Freedom (47 mins) A film based on unique picture material, taken secretly by interned Solidarity members in 4 Polish prisons during the stage of martial law in 1982.
Voices in Harmony-Synoaatti (28 mins) A unique international choral festival for the young with 600 participants from all over the world was arranged in Finland August 1985. II: Opening concerts.
Miss Julie (59 mins) The South-African version of the famous play by August Stindberg, with a white Julie and a black John, shot on location near Cape Town.
Represented By:
Ms Outi Seire and Ms Seija Liuhto, Programmes Sales.

France

Belokapi

Croc-Note Show (5×52 mins) this series aims to initiate the viewer to the world of music by entertaining him on selected

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themes: music, sounds, musical instruments.
Robostory (26×26 mins) The adventures of the little girl 'Myrtille' and her dog 'Plouffy' who land by accident on a far distant planet inhabited by robots: the clever ones, the warlike ones.
YS La Magnifique (52×13 mins) A celtic legend.
Speed and Relax (15×4 mins) 2 fish (puppets) who drive all kinds of amphibian crafts undertaking various missions.
Represented By:
Mrs Nichola Pichon, Chairman and Managing Director and Sandrine Soloveicik, General Manager.

Cinexport
Trois Hommes Et Un Couffin (100 mins) A hilarious and warm comedy set in the sprawling Paris appartment lived in by three liberty living batchelors.
Train D'Enfer (103 mins) A Young Arab has just stolen the wallet from a young Parisian. The incident leaves its traces, and in the commuter trains heading back to the city, three youths lynch an Arab, throwing him from the racing train.
Rue Cases Negres (103 mins) The Negros live in two rows of wooden cabins. The adults spend their days cutting sugar cane in the fields, the children rule the village from morning to night.
Padre Nuestro (102 mins) The Cardinal has come back to settle the matter of his inheritance and to marry his brother to the daughter he has never seen, the same daughter who has become a prostitute and calls herself the 'Cardinela'.
Les Charlots En Delire (90 mins) The director of one company making profits during the recession decides to fire everbody, including himself, and thus they are forced to search for work in many hilarious guises.
Represented By:
Anne Marie Rombourg.

Gaumont
Lucky Luke (26×25 mins) Animated series based on the famous comic strip.
The Life Of Paul Gauguin (7×55 mins) Mini-series on the life of this great painter.
Films Dubbed in English, German, Spanish or Italian including most recent successes.
90 Years of Films Original French version with the greatest stars.
90 Years of News Gaumonts Film Library.
Represented By:
Michel Schmidt, VP.

Inter Cine TV
L'Intrus (90 mins) A very strong story between one very mysterious woman and a young marginal boy: a fantastic confrontation between two great actors, Marie Dubois and Richard Anconina.
La Derobade (1 hour 53 mins) The heart moving portrait of a woman struggling with the world of prostitution, and trying to preserve her dignity in spite of the environment.
Sports Le Sixieme Sens (77 mins) Without commentary, a spectacular film about various kinds of sports. Can be used in extracts, shot in 35mm.
Nature Around Us (13×26 mins) A beautiful series about animal behaviour and environment.
Le Tropique Du Crabe (4×52 mins) A series directed by Juan Luis Bunuel. The true and strange story of the Island of Clipperton.
Represented By:
Mes. Monique Masset and Mrs Ginette Thuillier.

Juana Production
Cadichon Or The Memoirs Of A Donkey (126 mins) Besides intelligence, nature had bestowed on Cadichon, the famous donkey an exceptional gift: understanding the language of humans.
The Adventures of Gil and Jo (13×26 mins) An alternative way of making cartoons, coming from traditional cartoons and semi animation.
Represented By:
Mr Mallet.

Les Films Michel Le Haye
Up All Nite (52 mins) Guest stars Whoopi and Bruce Willis.
Neil Diamond, 'Hello Again' (52 mins) With Stevie Wonder and Carol Burnett.
Perry Como Special Xmas in San Antonio (52 mins) With Julia Migenes-Johnson, Angie Dickinson.
Mussolini: the Untold Story (7×60 mins) With George C Scott.
Les Guichets Du Louvre (90 mins) French. Color directed by Michel Mitrani.
Represented By:
Mrs Michele Haye, General Manager .

Pandora
I'll Take Manhattan (8×60 mins) The enthralling story of the Amberville Press family.
Le Petit Docteur (The Good Doctor) (6×52 mins) A young doctor and his lovely assistant have a knack for solving the most puzzling criminal matters.
Serie Noire (25×90 mins) Gritty, exciting thrillers based on the classics of 'noire' literature.
Serie Rose (Softly From Paris) (8×24 mins) A television first: Classics of erotic literature for a mature television audience.
Mysterious Cities Of Gold (39×24 mins) 3 young children travel the South American continent during the time of the Spanish Conquistadors in search for the mysterious city of gold.
Represented By:
Mr Christian Bourguignon, President and Mr Peter Tomlinson.

Procidis
Once Upon A Time (78×30 mins) Three Series. Man, Space, Life, with the same characters. The last one Life, being nearly completed.
Jeremy Colargol (26×30 mins) Full animated puppets. The story of a young bear with a lot of troubles, and joys too.
Where The Sky Begins (14×30 mins) Life fiction. The beginning of aviation the first and strange flying machine and their pioneers, with also fiction characters.
Nettleseed (13×26 mins) The story of a malicious but ingenuous young child discovering the world of grown ups.
A Range Of Feature Films Such as 'The Old Gun', 'To Die For Love', 'La Mandarine','La Belle Americaine' and 36 others.
Represented By:
Mr Albert Barille, Chairman.

Societe Francaise De Production
Le Chevalier De Pardaillan (15×52 mins) 16th century France: The adventures of the Pardaillan, father and son, serving the kingdom with the huguenots.
Aziza, La Fille Du Fleuve (4×52 mins) October 1946, Aziza a young cross-bred of sixteen years old, arrives in Niamkoko. She brings hate, death, adventures and love.
Michigan Melody (90 mins) How to find a husband in 24 hours That's Andrey's dilemma, a young Frenchwoman lost in Michigan... How to reject a crazy marriage. That's Bo's dilemma, a trucker in the midwest.
La Baleine Blanche (The Pink Whale) (4×52 mins) This is Alex's story, a 13 years old young man. His father, gone for a 3 week walk through Nepal, hasn't returned 3 years later. So Alex decided to go with his grandfather, Leon, 80, to search for his dad.
Chahut-bahut (The Teachers Room) (6×52 mins) Martin Caillaud, the very symbol of the student who is never short of preposterous ideas, disappears, taking with him the best student in the class.
Represented By:
Francois Lemoine, Chairman and Francis Brun Buisson, General Manager.

Technicsonor
Operation Ypsilon (4×55 mins) The mixture of three chemical products leads to a devastating weapon - becoming an internationally coveted stake.
The Valley Of Hopes (6×55 mins) In a mining and steel Lorraine valley a family of Italian migrant workers fights for its integration.
Operation Open No. 2 (6×52 mins) Suspense and adventure based on real events while discovering National Parks in differnt countries.
Represented By:
Philippe Levesque, International Relations Manager.

Germany (FDR)

Bavaria Atelier GmbH
The Belfry Angel (88 mins) Children's film about a little girl who lives in modest circumstances and has great ambitions. Ideal for christmas viewing.

'The Belfry Angel': Bavaria Atelier

The Wild Duck (105 mins) Feature based on one of the most beautiful pieces of world literature by Henrik Ibsen.
A Good-For-Nothing (91 mins) Based on the short novel by Joseph von Eichendorff.
A Square of Sky (12×60 mins) Prize winning adaptation of Janine David's autobiographies relating her experiences during and after World War II.
The Marble (66 mins) TV Film on three elderly completely different people.
Represented By:
Ms Rosemarie Dermuhl, Head of International Sales.

Beta Film
The Masterpieces of Japanese Film-Making Over 100 classic films by Kurosawa, Ozu, Mizoguchi, and other directors: war, love family and comedy.
Charley Chase (21 mins) 51 talkies and 15 silents featuring Charley Chase, the debonair bumbler of comedy's Golden Age.
Laurel and Hardy Silents (20 mins) 26 Laurel and Hardy silents now highlighted with scores composed especially for them.
Heimat: Ludwig Ganghofer's 'The Disturbance4' (96 mins) A young woman's

search for love and the secret of her past in 19th century Bavaria.
The Fairy Tales: Faithful John (90 mins) Loyalty and a voyage to the very heart of greed.
Represented By:
Paul de Rooy, Head of International Sales and Anita Erken, Sales Director.

Studio Hamburg

Finkenwarder Stories (6×50 mins) Docudrama on life and work of North-German fisherman around 1900 and the story of a boy called 'Stocktobeker'.
Summer In Lesmona (6×50 mins) Mini-series featuring the conflict between romantic passion and middle-class morality in a German family around 1900.
Noah's Ark (10×30 mins) Documentary series on wildlife survival initiatives all over the world.
Nick Knatterton (15×25 mins) Animation series on a master detective who is one of the most popular figures of German comic literature.
Boris Becker Special (30 mins) Programme on Boris Becker.
Represented By:
Mr Gerd Richter-Krewning, Vice President and Ms Helga Mauersberger, President.

Telepool

Praxis Bolowbogen (The Bu'lowgogen Surgery) (20×48 mins) Series on the everyday experiences of a general practitioner in a district of Berlin.
Erste Liebe (89 mins) A film by Maximilian Schell based on the novel by Ivan Turgeney.
Moselbrock (10×50 mins) This series provides the spectator with an insight into the problems which a wine-grower must face.
Abenteuer Malerei (Painting Discovered) (13×29 mins) A visual education is the subtitle of this series - works of art of all times are presented.
Tiere Vor Der Kamera (45 mins) This film was shot in 1986 in the South-West of the USA, the former Wild West.
Represented By:
Horst Vetter, Managing Director, Dr Hoehen Wunsche.

Tristar Film and TV GMBH

La Grande Epoque (4×1 hour) Art documentary title of which is self-explanatory latest series by famous Italian director and photographer Folco Quilici.
Stock Squad (A Grain of Truth) (97 mins) A branch of the New South Wales police force specializing in crime associated with primary producers.
Ferdinand (30 mins) Peter Ustinov narrates the poetical story of Ferdinand, who is a rather unusual bull.
Represented By:
Mr Werner K Kupper, Managing Director and Mrs Renate Koch, Sales Manager.

WDR International

Kir Royal (6×60 mins) Entertainment Series.
Tatort (6×90 mins) Thriller Series.
Lindenstrasse (104×30 mins) Family Series.
Die Fraulein von damals (Old Girls) (99 mins) Drama.
Die Kinder vom Muhlental (The Children of the Mill Valley) (13×30 mins) Childrens Programme.
Represented By:
Dr Horst Schering, Head WDR International and Werner Kohn, Head of Programme Purchase.

ZDF

The Legacy of the Guldenburg Family (1×30 and 13×45 mins) A TV series depicting splendour and problems of an old aristocratic family living in the vicinity of Hamburg.
A Home For Animals (20×45 mins) A veterinary surgeon his practice and the animals he treats are the subject of some sad and funny stories.
A Gala Concert with Luciano Pavarotti (130 mins) A gala evening with star Tenor Luciano Pavarotti recorded live in Munich.
Otello by Guiseppe VerdiPeter Stein (150 mins) Welsh National Opera at the New Theatre, Cardiff.
Terra X (10×44 mins) This documentary series is exploring some of the mysteries to be found in different parts of the world.
Represented By:
Rainer Regensburger and Rolf Dubral.

Greece

ERT-2

The Rivers (4×45 mins) Cultural documentary.
Old Ancient Theatres (4×30 mins) Documentary.
Laika Dormena (Gods are still living in Greece. Documentary.
Sky In Smoke (8×55 mins) Drama Serial.
Nana Mouschouri Show (30 mins) Music.
Represented By:
E Jenkins.

Hungary

MTV Hungarian Television Enterprises

Jesus, Son Of Man (70 mins) Dance oration based on the music of Liszt.
Metros Of The World (10×50 mins) Introduces Metros of: London, Paris, Lille, Stockholm, Munich, Vienna, Prague, Moscow, Mexico City and Budapest.
Answer When You Are Asked (15 mins) Cartoon, difference of language and way of thinking between children and grown ups.
The Sneezed Away Empire (70 mins) Live action tale for children beautifully photographed with rich costumes.
Encylopaedia (6×5 mins) Educational. Explains concrete and abstract concepts in the language of pictures.
Represented By:
Maria Szabo and Sandor Juhasz.

Ireland

Radio Telefis Eireann

Songs of Ireland (52 mins) A spectacular television film special of the best loves songs of Ireland performed by Phil Coulter, Frank Patterson and Mary Black.
Island Wildlife (5×30 mins) A new series of programmes from Eamon de Buitlear, one of Ireland's best known wildlife producers.
A Sense of Wonder (52 mins) A film documentary about the pilgrimages that take place in the West of Ireland.
Clash of the Ash (1 hour) Phil Kelly, small town boy facing up to exams, a good hurler who is throwing it all away, complaining that there are many people with too much advice.
Steelchest, Nail in the Boot and the Barking Dog (1 hour) Documentary which explores the folklore of the Belfast Shipyard, winner of 1986 Golden Harp.
Represented By:
John Baagwanath, Head of Programme Sales and Joe Mulholland, Controller of TV Productions.

FOR HUNGARIAN TV productions please contact:

AT Monte Carlo
Stand No 3124
Maria Szabo and
Sandor Juhasz

MTV ENTERPRISES
HUNGARIAN TELEVISION
1051 Budapest Münnich F.u.18.
Telex:22-7952
Tel.:116-447

For more information
circle no. 18 on enquiry card

Italy

Pegaso Inter-Communication

Tarkovsky Trilogy, (60 - 98 mins) And other titles. All filmed by his friend Donatella Baglivo, these specials offer a unique documentation on the treat Russian director.

Two Women In Love A passionate love story between two women living in a countryside village near Naples.

P.P. Pasolini:'Ad Memoriam' For The Future After eleven years, his death is still of debate - this film is not a subject to documentary but a thriller.

'Who Said It' (24×1 min) The most historical sayings, where they were pronounced, by whom, in what circumstances, illustrated in fine, ironical animation.

In The Wake Of James Cook (6×52 mins) Following James Cook's route, we discover the natural beauties of Australia. Spectacular underwater shooting.

Represented By:
Mr. Maurizio Castellano and Mr Paolo Lombardo.

Sacis

The Octopus 3 (6 hours) After the tragic events that marked him for life, Corrado Cattani is on his own. We meet him again tormented by memories....

The Sahara Secret (6 hours) From the novel of Salgari the Italy's foremost creator of exotic adventure tales. The Sahara secret is a flight into fantasy, a dream of love and adventure in unspoiled natural settings.

The Treasure Island (6 hours) The program is a science-fiction adaptation of a very well known Stevenson's novel.

Garibaldi - The General (6 hours) The most meaningful moments in the latter part of Giuseppe Garibaldi's life.

Mino (6 hours) In December 1914, a 10 year old boy, Mino loses his parents in a mountain accident. This personal drama throws the child into one of the great tragedies of our century: The First World War.

Represented By:
Mr Leonardo Breccia, General Director and Mr Sesto Cifola, Sales Manager.

The Netherlands

Netherlands Information Service

The Right to Know (30 mins) A dramatized documentary about what happens to a patient, when he is referred by his general practitioner to a surgeon.

Catastrophe (35 mins) A tender love story, ending fatally with tragic consequences.

The Sorcerer's Apprentice (30 mins) A film about an exciting dream of a boy who meets representatives of many kinds of music during an adventurous journey through the world of music.

Sweet Dreams, Luv' An animation film with a compact dialogue about fear and cowardice, danger and love, sex and adultery, tolerance and death.

Represented By:
Mr G A Van Leeuwen, Head Film Distribution and Mr P Gelijsteen, Managing Director Memo Marketing Organisation.

N.O.S.

The Dream (95 mins) Feature Film. A film about passion, abuse of power, revenge, self preservation and human shortcomings.

Big Fun In The Big Town (40 mins) On visits to several black neighbourhoods of the big apple, we meet rappers, scratchers and human beatboxes.

A Bird Paradise, The Oostvaardersmarshes (25 mins) How a stretch of moors in the reclaimed land of the old Zuidersee, left alone for a number of years, developed into a valuable nature reserve and bird sanctuary.

The 270 Billion Dollar Game (50 mins) A documentary about todays civil aviation.

Represented By:
Jack Pohl and Ernst De Groot.

Telecable Benelux B.V.

Santa Claus (23×30 mins) The story of Santa Claus and his friends.

Hey Bumboo (130×10 mins) A living car which can transfer itself into various shapes.

The Wizard of OZ (52×30 mins) A girl 'Dorothy' and her dog 'Toto' encounter lots of adventures in the Wonderful, Magical world of OZ.

Mrs Pepperpot (130×10 mins)A lady who becomes small as a teaspoon and suddenly big again. When she is small she can talk to the animals.

The Dummies (160×20 seconds) Entertaining animation spots for TV sports programming to be used as leaders andor fillers for all TV programming.

Represented By:
Dennis Livson, President and Sjoero Raemakers, Director of Commercial Affairs.

VPRO Television

Reagan, lets finish the job (4 parts) Drama-serial, original written by Dutch author: Edwin de Vries, about president Reagan and his family.

Going to the Dogs (45 mins) Drama played by 6 real dogs without any real intervention.

Big Fun In The Big Town (40 mins) English spoken documentary, made in New York about the popular form of music 'rapping'.

Represented By:
Janine Langbroek.

Poland

Film Polski

SiekierezadaAdiliad (81 mins) A former student - Janek Pradera goes to the Bieszczady mountains in winter and works as a lumberjack.

Childhood scenes of provincial life (153 mins) Following an argument with his father, Julian leaves his family home in provincial town.

Jezioro Bodenskie (95 mins) Year 1940 an internee camp in Konstanz, Switzerland. The hero a young Pole, writes his memoirs.

The Stranger (110 mins) Born in the Tsarit Russia, Roza was left by her beloved in her youth.

I Like Bats (80 mins) The film's action takes place in an undefined country fairy-tale for adults. Horror.

Represented By:
Mr Jerzy Bochenek, Deputy Managing Director and Mrs Zofia Kreutzinger, Sales Executive.

Poltel Agency

Jasper, The Little Boy (9×20 mins) Adventures of six year old boy Jasper. TV series for children.

4, Alternative Street (9×50 mins) Satirical comedy presenting everyday life in a newly built living area in Warsaw in early eighties. Plenty of gags.

A Summer of a Bumble Bee (14 mins) Educational documentary showing life of a bumble-bee, building a nest, finding and storing food, its fight with enemies and the time of mating.

Mirror, Mirror (12 mins) Educational documentary devoted to interesting physical phenomena. It explains the operation of simple optical instruments.

Blood - The Source Of Life (4×10 mins) Educational TV series entitled 'Our Organism' presenting the structure of blood cells and the function of blood in human organism.

Represented By:
Mr Piotr Laszcz, Commercial Director.

Spain

RTVE

Turno De Oficio (15×30 mins) An old lawyer, a recent examiner and a young girl facing penal law cases.

Silencio Roto Nature Series (15×30 mins) This nature documentary leads us from cells to the complicated being.

A Vista De Pajaro (Birds View) (50×30 mins) A birdseye view of the 50 provinces of Spain from a helicopter.

El Sur Tambien Existe (Musical) (53 mins) A Joan Manuel Serrat concert of his songs with lyrics written by the Uruguayan poet, Mario Benedetti.

Werther (105 mins)Feature Film. Werther is a loose interpretation of the characters described by Johanne W Goethe.

Represented By:
Mr David Nogueira, Suledirector Commercial and Ms Maria Paz Jimenex, Head of Sales.

TV3 - Televisio De Catalunya

The Final Romance (5×55 mins) Tenor Jose Carreras makes his acting debut in this moving love story set against the glittering backdrop of opera.

Oliana Molls and the Bronze Astalac (22×25 mins) A series of non-stop action, fun and adventure. Oliana, our brave hero, together with his female sidekick, set out to find the great sought-after treasure: The Bronze Astalec.

Kiu And His Friends (125 mins) Director J.J. Bigas Luna introduces Kiu, a visitor from a musical planet, and his five young human friends. Kiu And His Friends is a lively series which brings together the everyday world of the children's family lives and Kiu's exciting world of magic and fantasy.

Take Off (55 mins) A special featuring the comedy troupe 'El Tricicle' in this parody of modern life.

Poltrona Express (22×7 mins) Filmed in black and white this series is evocative of the early days of film-making. The main character's exploits have that innocence, melancholy and engaging charm which were the trademark of silent comedy.

Represented By:
Mr Antoni Sole, Head of Sales.

Sweden

Sveriges Television

Anthony Tudor (TV2) (57 mins) A documentary about one of the world's foremost choreographers and dance legends.

The Pathway to Golden-Blue (5×30 mins) An exciting space adventure. On the planet Golden-Blue dictator Rasch has assumed power and forbidden the people to laugh, but laughter becomes a weapon against the forces of evil.

Seppan (98 mins) Awarded the Special Prize at Prix Italia 86. The colourful and touching story about a handful of multi-ethnical children at the beginning of the sixties.

The Story of Go'sta Berling (6×60 mins) A winter's tale, told by the marvellous storyteller Selma Lagrelof with Thommy Berggren, Max von Svdow.

'To Survive': SVT

To Survive (40 mins) Documentary about refugees who come to Sudan from Chad, Ethiopia, Uganda and Zaire. People forced to flee because of starvation and war.
Represented By:
Elisabeth Fristam, Head of Sales and Leif Olsson, Controller Programming Business Affairs.

Switzerland

R.C.Witschi Telefilm

Neighbours (300×24 mins) Love them or hate them, everyone's got them: Neighbours.
The Young Doctors (1300×24 mins) Life and death in a big city hospital.
sons and Daughters (800×24 mins) The fascinating story of twins separated birth at birth and who meet 20 years later.
Prisoner Cell-Block H (800×50 mins) The personal hell of women behind bars.
Represented By:
Rudy C. Witschi, Director.

United Kingdom

Allied Vision

Going Home Drama based on shameful secret of Canadian and British governments. The truth is uncovered.

'Heaven on Earth': Allied Vision

Heaven on Earth A promise made to a multitude of lost and lonely children shipped out to Canada between 1867 and 1914. A drama about survival.
Endurance 9 programmes of the Japanese 'ultimate torture show'
Top Guns Film documentary about the read Top Gun pilots.
Represented by:
Edward Simons and Terry Ryan

BBC Enterprises

Miss Marple (18×50 mins) Drama.
One By One (32×50 mins) Drama.
Call Me Mister (10×55 mins) Drama.
Living Isles - A Natural History of Britain and Ireland (10×40 mins) Documentary.
Making Of A Continent (3×55 mins) Documentary.
Represented By:
Mr Ray Stiles, Head of Television Sales Overseas and Mr Mark Fricker, Sales Executive Arab World.

Border Television

There's No Limit (60 mins) A documentary marking the 20th anniversary of the death of Donald Campbell on Lake Coniston..
A Lakeland Overture Melvyn Bragg introduces a one hour concert in which the Northern Sinfonia Orchestra perform this new work.
Lakeland Rock (5×45 mins) Introduced by Chris Bonnington who guides the viewer through a series of climbs tracing the modern development of climbing since 1940.
Land Of The Eastern Borders (2×55 mins) Two documentaries introduced by Melvyn Bragg which look at the hinterland and the bloody history of the country which divides England and Scotland.
Revelations (17×30 mins) Well-known personalities describe a spiritual experience which has had a profound experience on their lives.
Represented By:
Tony Sandford.

Central Television

Escape from Sobibor (3 hours) A television presentation depicting the incredible escape from a concentration camp during World War 2.
Yesterday's Dreams (7×1 hour) A contemporary story dealing with the aftermath of divorce.
Inspector Norse (3×104 mins) John Thaw in the title role; an unlikely detective who can't stand the sight of blood.
Tina Turner Break Every Rule (56 mins) A visually captivating performance by the Queen of Rock, featuring songs from her latest album.
Represented By:
Philip Jones, Controller of International Sales and Marketing and Nick Witkowski, Sales.

Cori Films

Flying Doctors (26×60 mins) 26 hour Australian series about the legendary royal flying doctor service. Adventures in the wilderness.
The Wild Pony (90 mins) Spirited adventure about a sorely divided family brought together by a boy's love for his wild pony.
Dot And Whale (75 mins) More adventures of Dot and her friend Neptune the Dolphin.
Once Again (90 mins) Heartwarming story of a young couple who after seperating 10 years earlier are brought back together.
Last Warhorse (94 mins) This is the story of a Japanese boy's longing for a warhorse like those of his Samourai ancestors.
Represented By:
Judith Bland, Director and Louise Rimoldi, Sales Executive.

CTVC

Disputation (60 mins) The play is baded on an historical event, the Barcelona Disputation of 1263 and confronts Judism and Christianity.
Bodytalk (5×8 mins) Based on the best-selling book by Claire Raynar, the programme tells children how their body works.
The Power To Change (52 mins) this 'fly on the wall' documentary follows 8 young people on a 12-day intensive course in 'leadership skills'.
This Is The Life series (30 mins) These hard hitting dramas demonstrate how relevant the Christian gospel is to modern-day life on every level.
Yeshua (60 mins) An historical documentary of uncommon authenticity and dramatic power spanning from the time of Abraham to Jesus.
Represented By:
Mr Peter Leeming, Marketing Manager.

Dandelion Distribution Ltd

The Kid (13×5 mins) Live action comedy where original music and sound effects say more than voices ever could.
A View of Britain (13×30 mins) Films celebrating the beauty and tradition of Britain, including narrations by HRH Prince of Wales.
Theatre of Suspense (3×30 mins) Drama series introduced by John Hurt, three thrillers with a sting in the tale.
Represented By:
Noel Cronin, Managing Director and John Clutten, Sales Manager.

Global Television Services

Melba (7 hours) Charts the life of Australian Superstar singer Dame Nellie Melva.
Hold The Dream (4×1 hour) Based on the Barbara Taylor Bradford novel this is the sequel to the mini-series 'A Woman of Substance'.
Tusitala (6×1 hour) The story of Robert Louis Stevenson's later life in the South Pacific.
Letters To An Unknown Lover (101 mins) Psyohological thriller set against the background of occupied France.
Jackson's Crew Children's feature about a family's exploits as they film wild-life in the outback.
Represented By:
Tom L Donald, Managing Director, Victor Glynn, Director of Production.

Grampian Television PLC

The Secret Leopard (52 mins) The family life of the leopard is revealed in the splendour of Kenya's Masai Mara National Reserve.
Adventure Bound (9×52 mins) Adventure bound, an action-packed series that follows the adventures of Alby.
What A Country! (26×24 mins) This series follows the adventures of an American citizenship class.
Travelling Light (52 mins) A film biography of the outstanding photo journalist Dilip Mehta.
Frontier (6×52 mins) An action adventure series set in 18th century Europe and the New World.
Represented By:
Michael Crawford and Patricia Coelho.

Granada Television International Ltd

Flood Tide (7×1 hour) Thriller serial shot in UK and France. Stars include Philip Sayer, Sybil Maas, Connie Booth.
Apartheid (4×1 hour) The history of South Africa told through archive film and interviews with whites and blacks.
An Invisible Enemy (1 hour) How fallout from Chernobyl has affected the reindeer-herders of Norway.
Laurence Olivier: A Celebration (1 hour) Timed to coincide with Oliver's 80th birthday in May 1987.
Man and Music: Classical Vienna (6×1 hour) A celebration of a great cultural era. Includes the music of Mozart, Gluck and Beethoven.
Represented By:
Barrie Heads, Managing Director and Vivien Wallace, Director of Sales.

Henson International Television

The Tale Of The Bunny Picnic (1 hour) Children's magical musical, Muppet Easter story for children with an all new cast of Jim Henson Muppet Bunnies produced in association with the BBC.
Fraggle Rock (96×30 mins) Children's International Emmy winning children's series now into fourth season of production.
Muppet Babies (39×30 mins) Jim Henson's first venture into animation with the familiar Muppet Show characters as babies. 1986 Emmy winner.
The Muppet Show Command Performances (72×30 mins) 72 of the best of one of television's most popular series from Jim Henson and the Muppets.
The Christmas Toy (1 hour) Kermit introduces a whole family of new characters in another of a series of Jim Henson's picture book specials.
Represented By:
Peter Orton, Chief Operating Office and Sophie Turner Laing, Sales Manager.

HTV Limited

CLEM (90 mins) Andy La Tour takes title role in his own witty and thoughtful comedy, CLEM.
The Little Match Girl (90 mins) New musical starring Roger Daltrey and Twiggy and introducing Natalie Morse in the title role.
A Stacking in the Sky (60 mins) New Leo Dickinson documentary looks at parachute stacking attempt at the world record by the Royal Marines..
Middle of the Road Show (60 mins) Sir Geraint Evans hosts this hour of M.O.R. music from light operetta to jazz.
Small World (4×60 mins) Series looks at four nations struggling to survive in a changing world: The Cree Indians, The Cajuns, The Dai and the Corsicans.
Represented By:
Mr Vincent Nelson, Business Affairs and Ms Susan M Clark, Sales Executive.

Interprom

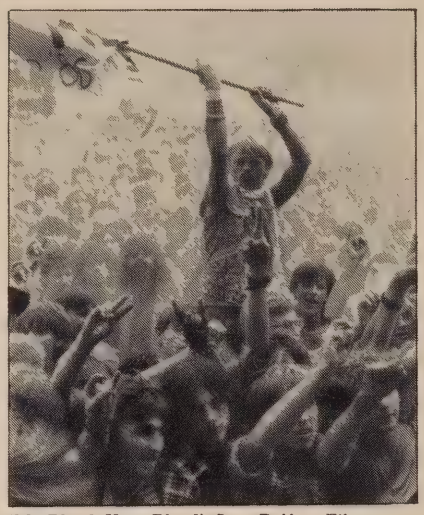
Freiburg Jazz (5×30 mins) Recorded June 1986, featuring Dave Holland, Egberto Gismonti and 29th Street Saxaphone Quartet, at arts festival in Freiburg, West Germany.
Live At Wilebski's (3×30 mins) Recorded in Minneapolis featuring John Lee Hooker, Dr Joh, Nick Gravenites, Archie Shepp plus others.
Ben Sidran 'On The Live Side' (2×30 mins) Recorded Ordway Theatre Minneapolis featuring pianist Bed Sidran with Steve Diller and Phil Woods.
Willie Dixom 'I Am The Blues' (60 mins) Blues Great Willie Dixon talks and plays with Baby Doo Caston tracing his career.
Represented By:
Clive Woods, Managing Director.

ISL Marketing U.K. Ltd

Major International Soccer
Track and Field Programming
Represented By:
Ems Magnus, VP, Marketing Services.

ITC Entertainment

At Mother's Request (4×60 mins) Stephanie Powers stars in the powerful mini-series based on true life murder drama.
Twice In A Lifetime (96 mins) Gene Hackman, Ann-Margaret and Ellen Burstyn star in emotion-filled family drama.
Unnatural Causes (96 mins) John Ritter and Alfre Woodard star as courageous team in post Vietnam drama. Golden Globe nominated.
Oceans of Fire (93 mins) Deep sea divers plunge into dangers beyond belief on world's deepest oil rig. Gregory Harrison stars.
A Talent For Murder (86 mins) Angela Lansbury and Laurence Olivier teamed in sparkling murder mystery comedy.
Represented By:
Arthur Kananack, President and James Marrinah, Executive VP.



'My Blood, Your Blood': Jane Balfour Films

ITEL

Romance Series (3×97 mins) TV Movie, Yorkshire TV. Filmed in Florence, Scotland and France, three lavish romantic dramas with international star casts and spectacular scenery.
Dirk Bogarde Above The Title (30 mins) Documentary Yorkshire TV. The famous actor - star of over 60 films - and best-selling author talks revealingly about his life and career.
To Be A Butterfly (52 mins) Wildlife Documentary, Oxford Scientific Films. Set in the lush tropics of Australia, this beautifully photographed film shows how the seemingly carefree life of the butterfly is fraught with danger.
The Refuge (7×30 mins) Yorkshire TV. Starring Caroline Blakiston, entertaining 7-parter about the comic misadventures of three women sharing a household, where men are banned.
Galapagos - How It Was Made (1×52 mins) Behind the scenes with top husband and wife camera team Dieter and Mary Plage, who spent 3 years on the Galapagos Islands, filming Survival's acclaimed mini-series about this unique wildlife paradise.
Represented By:
Tim Buxton, Chief Executive and Andrew Macbean, General Sales Manager.

Jane Balfour Films Limited

Timeless Tales (13×10 mins) Live action fairy tales for children, beautifully produced, international sound.
Court Report Australia (90 mins) Dramatisation of the highlights of the month-long MI5 vs publication of the Peter Wright book, Trial.
Stephanie (58 mins) portrait of an American teenager's dreams and disappointments as she journeys into adulthood.
Change of Mind (6×52 mins) A new series which sets out to demystify what psychotherapy is about, by showing people who are in the process of being helped by it.
My Blood, Your Blood - The Rock Generation in Poland Today (52 mins) Shows for the first time the real Polish rock music, the unwanted child that calls on the poetry and passion of young Poles.
Represented By:
Jane Balfour and Mary Barlow.

J C Williamson Film Dist. Ltd

Shout (4×1 hour) About the life and death of a rock and roll singer, featuring music from the early rock years.
Armageddon (2×1 hour) The most prophetic and frightening TV Special. Are all prophets wrong or will the world end in our lifetime.
The Ozlets (13×25 mins) Puppet series.
Boxes (1 hour) Contemporary dance choreographed by Graeme Murphy, the Sydney Dance Company and featuring music of Icehouse.
PALS (10×30 mins) Drama series about father and son travelling Australia but they're being followed by a detective.
Represented By:
Ms Susie Hoste, European Manager .

J M Film Sales Limited

Sky Pirates (90 mins) Australian 'Raiders-style' adventure story with brilliant special effects, starring John Hargreaves and Meredith Phillips.
The Wild Duck (96 mins) Jeremy Irons, Liv Ullmann, star in this beautifully produced feature based on Ibsen's classic story.
Threshold (99 mins) Donald Sutherland stars in this emotionally charged story of the world's first artificial heart transplant.
Mountbatten - The Last Viceroy (60 mins) The story of India's Independence, Pakistan's birth and the men who shaped their future.
Worlds Beyond (13×30 mins) Stories of the paranormal based on factual tales taken from the Institute of Psychical Research.
Represented By:
Marjie Woods, International Sales Executive.

London Films

Dali (75 mins) An in depth look at the life and works of this most intriguing and extrovert of contemporary artists.
The Triple Crown - The Paradox of the Papacy (90 mins) First of five part series looking at the role of the Papacy in a changing world. Written and presented by world famous author Morris West.
Tickets For The Titanic (3×60 mins) Series depicting topical themes in Britain and giving the audience something to smile about before the iceberg hits.
The Second Victory (Movie) Set in immediate post-war Austria, a British officer in charge of a small town is faced with two murders. Despite his position as unbiased adjudicator, the officer finds his own emotions and moral standards are called into conflict.
The Gourment (48 mins) A notorious gourmet fulfils his desire to experience the ultimate in culinary delights, with surprising results.
Represented By:
Marjie Woods, International Sales Executive.

LWT International

The Charmer (6×1 hour) Drama series set in 1937 starring Nigel Havers as Ralph Gorse, Swindler and notorious womaniser.
A Little Princess (6×30 mins) The story of Sara Crewe, a young heiress sent from India to an english school.
London's Burning (1×2 hours) Jack Rosental's gripping drama about people who work in a station of the London Fire Brigade.

How we turned him into the most sensitive and intellectual cop on the beat.

You won't find wailing sirens or screeching tyres in 'Inspector Morse,' three films from Central starring John Thaw in the title role.

As the crossword-puzzling, music-loving, real ale aficianado he uses his good sense and intuition to lead him straight to the murderer.

Or is it straight up the garden path?

Inspector Morse tackles three tantalisingly complex murder mysteries that keep him guessing almost as long as the viewers.

On a lighter (and a lot sexier) note is Tina Turner's concert 'Break Every Rule' captured live by no less than 14 cameras, on a fantastically futuristic set. This hour long extravaganza is a sizzling testimony to Tina's mastery of rock and soul.

Equally compelling viewing is 'Escape from Sobibor.' Starring Alan Arkin, Joanna Pacula and Rutger Hauer, the film tells the incredible and true story of the only successful mass escape from a concentration camp during World War II.

But you won't have to use your powers of detection to find out exactly what else Central have on offer at Monte Carlo. Just come along to room 3056 where all will be revealed.

CENTRAL

Room No. 3056 at Monte Carlo. Central Independent Television plc, 35-38 Portman Square, London W1A 2HZ, England.
Telephone: 01-486 6688. Telex: 24337.

For more information circle no. 7 on enquiry card

HOT PRO

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SWORD OF GIDEON

"One of this year's 10 best TV movies!"
—TV Guide

Ignite your audience with two red hot new films. Sword Of Gideon. A four hour mini-series. And A Stranger Waits.

All our films feature blazing talent like Michael York, Rod Steiger, Colleen Dewhurst, Steven Bauer, Susan Sarandon, Burt Lancaster, Stephanie Powers, Arnold Schwarzenegger and

PERTIES!

A STRANGER WAITS

A young man plots to kill Suzanne Pleshette
and ends up loving her!

Suzanne Pleshette.
In gripping films like Atlantic City, Quest For Fire, Captive, Too Scared To Scream, Invisible Strangler, Hercules In New York, The Red Fury, Solo. All to warm up your audience.
Television programming doesn't get any hotter than this!

NEW CENTURY
TELECOMMUNICATIONS
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For more information circle no. 20 on enquiry card

Fire and Ice (1×1 hour) World champion ice dancers Jayne Torvill and Christopher Dean star in ice dance fantasy.
The Trial of Lee Harvey Oswald (4×1hour) A trial for the most famous and controversial murder in history.
Represented By:
Michael Crawford, European Sales Manager and Colin Jarvis, Sales Executive.

NBD Pictures Limited

Cliff Richard - Cliff From The Hip (55 mins) Recorded London Hippadrome with Elton John singing their new hit single Slow Rivers.
Wham - In China (60 mins) This unique recording of Wham in China with excerpts from most of their well known hits.
Over 20 Of Worlds Top Rock Bands (60 mins) Including shows by Stevie Nicks, Howard Jones, Barbara Striesand, Bruce Springstein.
Neat and Tidy - Action, Adventure, Comedy, Drama (72 mins) this comedy drama made in co production with RCA and Channel Four.
Max Headroom (60 mins) Computer generated host introduces new series of music and interviews from world of entertainment.
Represented By:
Nicky Davies, Managing Director and Maria Anderton, Sales Director.

NVC Arts International

Nabucco (145 mins) Riccardo Muti conducts Verdi's opera in a live recording of the triumphant gala opening of the latest season at La Scala.
The Andrew Lloyd Webber Story (80 mins) A profile of the remarkable young composer whose hit musicals - inlcuding Cats - have rocketed him to fame and fortune.
Beauborg - Ten Years On (60 mins) A documentary to celebrate the tenth anniversary of the uniquely popular Centre Georges Pompidom in Paris.
L'enfant Et Les Sortileges (50 mins) The latest recording in the series of ballets by Jini Kylian, Europe's most exciting young choreographer.
Masterworks (100×10 mins) A series looking at paintings that are on display in some of the world's finest galleries. Directed by Reiner Moritz.
Represented By:
Neil Mundy, Director of Programmes and Helen Asquith, Sales Executive.

Scottish Television International

Horses (6×60 mins) Series tracing evolution of the horse and its crucial role in development of human civilisation.
Shadow Of The Stone (6×30 mins) Set in Scotland, a young girl's obsession with sailing leads to adventure.
Odyssey (60 mins) The production of homer's epic by a group of disabled people.
Taggart - The Bowman (3×60 mins) Latest in the highly successful police drama 'Taggart'. Starring Mark McManus as Taggart.
The Illustrated Four Seasons (45 mins) Special on the four seasons of the Scottish countryside to the music of Vivaldi.
Represented By:
Mr Michael Trotter, Head of Programme Sales and Miss Sheila Wilkes, Asst. to Head of Programme Sales.

S4C Enterprises

A Winter Story (25 mins) A cunning but amiable fox tries to steal a farmer's Christmas turkey.
Rebecca (12×5 mins) A nature series for the very young.
Boy Soldier (100 mins) A young Welsh infantryman is accused of murder whilst serving in Northern Ireland.
Swallows (80 mins) During the second World War a group of school children are evacuated to a remote North Wales village.
Wil Cwac Cwac (30×5 mins) Further adventures of the loveable but mischevious duck and his gang of farmyard friends.
Represented By:
Mari Beynon Owen, Programme Sales Executive and Teleri Roberts, Programmes Sales Officer.

Talbot Television

The Campbells (52×30 mins) Scottish-Canadian adventure series set in 1800's, starring Malcolm Stoddard.
Fight For Jenny (90 mins) Dramatic human conflict story starring Philip Michael Thomas and Lesley Ann Warren.
Can You Feel Me Dancing (90 mins) A gutsy, vibrant blind girl learns to dance and come to terms with life. Starring Justine Bateman.
On Fire (90 mins) John Forsythe and Carroll Baker star as a couple forced to adjust to life after Forsythe's madatory retirement.
Manhunt For Claude Dallas (90 mins) Action-adventure with Rip Torn and Claude Akins based on true story of Nevada mountain-man.
Represented By:
Paul Talbot, President and Anthony Gruner, Chief Executive.

Thames Television International

The Growing Pains Of Adrian Mole (6×26 mins) Gian Sammarco returns as mole. Now aged 15 going on 16 in this dramatisation of Sue Townsend's best-selling book, the growing pains of Adrian Mole.

'The Growing Pains of Adrian Mole': Thames TV

Attack On The Liberty (52 mins) In June 1967 a US 'Spy' ship was attacked by Israeli forces. The ship - US Liberty - did not sink, but many were left dead or severely injured. A deliberately planned operation - or a tragic accident.
Rumpole Of The Bailey (6×52 mins) Leo McKern returns as Old Bailey hack Horace Rumpole, in this fourth series of John Mortimer's highly acclaimed creation - Rumpole Of The Bailey.
Executive Stress (6×26 mins) New situation comedy surrounding Donald and Caroline Fairchild. Caroline feels it's time to pick up her once-promising career.
Creepy Crawlies (13×10 mins) From Thames' subsidiary Cosgrove Hall Productions, comes this new original pre-school sereis. Paul Nicholas provides the voice or narrator and every character in this new model animation series.
Represented By:
Roger Miron, Controller Sales, Sales TTI and Ann Hazell, Head of Sales, Europe TTI.

TSW - Television South West

Horse Sense (7×30 mins) An educational series for equestrian enthusiasts.
1986 Quicksilver World Surfing Championships (30 mins) Featuring the highlights of this event which was held in the UK first time ever at Newquay in Cornwall in September '86.
The Mayflower Project (26 mins) The work of Vaughan Crylls in his creation and construction of a mural depicting the spirit of American settlement and development from the Pilgrim Fathers to the present day.
A Knight Among The Cats Of Venice (26 mins) A documentary which looks at the work of Helena Sanders among the emaciated and diseased stray cat population of Venice for which at the age of 74, she was made a Knight of the Order of St Mark by the Doge of Venice.
One Per Cent Of Us (30 mins) Twenty years ago, a group of mentally-handicapped children were captured on film as they embarked on a journey through life.
Represented By:
Tony Sandford.

Turner International

Cousteau's Rediscovery Of The World A 5 year project featuring 20 specials which will cover the period from 1986-1990. A journey of 2 ships and 2 crews which circumnavigate the planet and exlore island in the world's furthest corners
Haiti How an increasing population survives with decreasing resources.
Cuba It's hidden natural habitat.
Capehorn Through the most dangerous ocean passage in the world.
Represented By:
Jack Petrick, Vice President and Henry Gillespie, Chairman.

TVI Ltd

Represented By:
Miss Joy Hawcock, Head of Sales.

TVS International

Day To Remember (52 mins) Starring George Cole and Rosemary Leach. comedy drama about a man with a chronic memory problem.
Cats Eyes II (52 mins) Jill Gascoine, Leslie Ash and Tracy Louise Ward return for more action-packed adventures.
Berlin Wall - Hanni Sends Her Love (52 mins) Delves into the clandestine world of organisations that arrange escapes from behind the iron curtain.
Nightmail I and II (2×30 mins) Griarson's epic documentary together with TVS's updated version shows how the mail is carried around.
Princess And Her Children (52 mins) Follows Princess Anne's work with the Save the Children fund including interviews with Her Royal Highness.
Represented By:
Mr Peter Clark, Chief Executive and Ms Pippa Barrett, Manager, Programme Sales.

TV4 International

Struggles For Poland (9×52 mins) Documentary series. Conflicts of 20th century Poland dramatically and movingly captured in 9 hour documentary series with previously unreleased film footage.
It's Our World (6×28 mins) Drama. International series of short films created and performed by groups of young people, drawn from their real-life experiences.
Quest For Beauty (1×78 mins) Documentary. Analysis of beauty of face and form throughout the ages. The quest ranges from art history to fashion photography, from

make-up to plastic-surgery and other aspects of the multi-million dollar industry
Sweet Disaster (5× Short Animations) Five short films using different experimental animation techniques about the end of the world through nuclear annihilation.
Born In The RSA (1×78 mins) Drama. Television adaptation of the Market theatre of Johannesburg's powerful play set during South Africa's State of Emergency of 1985. It focuses on 7 people of differing racial and social backgrounds caught up in a web of politics and injustice.
Represented By:
Larry Coyne, Head of TV4 International and Jane Small, Programme Sales Manager.

Tyne Tees Enterprises Ltd
Supergran II (13×30 mins) Starring Gudrun Ure as SUPERGRAN in the action packed adventure comedy drama series for children of all ages.
Nasser (3×60 mins) A unique and intimate picture of a world leader who changed the course of history in the Middle East.
The Tube (10×30 mins) Compilations featuring the best live music from Series 4.
Turning The Tide A major seven part environmental series presented by David Bellamy which looks at the way in which mankind is destroying the natural environment.
Queen At The Wembley Stadium (60 mins) Filmed live at Wembley Stadium, the most spectacular concert ever seen as Queen set the stage alight with their special 'Kind Of Magic'.
Represented By:
Tony Sandford, Chief Executive and Ann Gillham, Head of Sales Administration.

Ulster Television plc
Sing Out (10×30 amd 3×60 mins) Top line Gospel music in concert.
Big Band TV Disco Show (6×30 mins) John Anderson's Big Band with guest stars - Glenn Miller for the 1980's.
The Hidden Curriculum (93 mins) Serious drama set in decaying and violent schooll and neighbourhood - Belfast 1975.
Shark Hunters Of Achill Island (1 hour) West of Ireland fishermen pursuing giant basking sharks for their oils - two vanishing species.
Trauma (2×45 mins) Documentaries on advanced medicalsurgical skills being developed in Belfast's Royal Victoria Hospital.
Represented By:
J.B. Waddell, Director of Programmes.

Video Arts Television
Equinox (10×60 mins) Widely acclaimed innovative science and technology series.
Open The Box (6×50 mins) This fascinating series lifts the lid off television as never before.
Hess (54 mins) In Spandau Prison, Rudolf Hess, Hitlers Deputy and Bodyguard lives out his 40 year solitary prison sentence. It is his story.
A Cut Above (52 mins) Bruce Oldfield, fashion designer for royalty and the rich and famous talking about his struggle and eventual rise to fame.
Coombe Farm Arabians (22 mins) A beautiful photographic and historical story of Arabian Horses.
Represented By:
Jane Lighting and Jane Smith.

Visnews Ltd
Fifty Years On (18 mins) A Week by week review of what our world was doing 50 years ago.
Images (in development) (25 mins) A weekly magazine programme of topical events.
Represented By:
Chris Higgs and Paul Binstead.

Worldwide Television News Corporation
Roving Report (30 mins) Weekly inernational news and current affairs programme.
Year End Review (60 mins) Review of highlights of the worlds news year.
A Case Of Cities (30×30 mins) Profiles of major world cities.
Represented By:
G. O'Reilly, General Sales Manager and K. Reynolds, Snr. vice President.

United States

CBS Broadcast
Reaching For The Skies (In Production) A non-ficiton series designed to capture the human drama of flight ... of mankind's never-ending quest to sever the bonds that hold him to the earth's surface, soar to exhilarating heights, ride the winds above the clouds and ultimately travel to the far reaches of the universe.
Snoopy Come Home and A Boy Named Charlie Brown (85 mins) Animated specials featuring Charles Schulz's beloved Peanuts characters.
Sisters In The Name Of Love (1 hour) Featuring Patti LaBelle, Dionne Warwick and Gladys Knight in concert.

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United States – Bob Harris Inc, 5150 Wiltshire Blvd, Suite 302, Los Angeles, California 90036. Tel: (213) 936-5201/2

Tokyo – EMS Inc, Haruki Hirayama, (3) 250 5666. Tlx: 2322520.

Harry Belafonte, Don't Stop The Carnival (1 hour) Musical special marks the television debut of the singers elaborate musical review and features his classics 'Banana Boat (Day-O' and 'Matilda'.
Schoolbreak Specials (4×1 hour) Featuring award-winning performers in provocative stories that deal with issues from religious beliefs and peer presure to drug abuse.
Represented By:
Mr Donald D. Wear, Jr., Senior Vice President and General Manager and Rainer Siek - Vice President.

Euramco International, Inc.

The Fourth Wise Man Biblical drama starring Martin Sheen, Alan Arkin and Eileen Brennen. A court physician in Ancient Persia goes on a life long quest to find the Messiah.
Tennessee Stallion An entertaining action packed story which exemplifies the triumph of the human spirit. Features the beautiful Landers sisters, Audrey and Judy, stars of the top rated T.V. show 'Dallas'.
Double Murder Mystery starring Marcello Masroiani, Ursula Andress and Peter Ustinov. A police commssioner and a fiery politial activist join forces to investigate the freak death of a lecherous prince.
The Last Obsession A childless couple and their unscrupulous friend are caught in the web of their own passions. This human drama unfolds against the backdrop of the drag-racing circuit.
I Go Pogo Animation featuring the voices of Jonathon Winters, Vincent Price, Ruth Buzzi and Stan Freberg. Stare POGO Possum, one of America's best loved cartoon characters.
Represented By:
Renato Romano, President and Loew's Hotel.

Freemantle Int'l Inc

The Campbells (52×30 mins) Scottish-Canadian adventure series set in 1800's, starring Malcolm Stoddard.
Fight For Jenny (90 mins) Dramatic human conflict story starring Philip Michael Thomas and Lesley Ann Warren.
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Represented By:
Paul Talbot, President and Anthony Gruner, Chief Executive.

'Vidiots': Harmony Gold

— His many friends will be delighted to know that **GEORGE BLAUG** has joined **THE SILVERBACH — LAZARUS GROUP** as its Vice-President in charge of European Operations.

— The **SILVERBACH – LAZARUS GROUP** is also delighted and anxiously awaits his first order.

Harmony Gold

Bella Otero (4 hours) Mini-series tells the story of beautiful Lina Otera who rose from a violent street life in a small spanish village to become Spain's most celebrated dancer.
The Plot To Kill The Pope A docu-drama based on the real life attempt to assassinate Pope John Paul II.

'A.L.F.': Lorimar Telepictures

Vidiots (30 mins) A unique and innovative comedy show concept.
Animals Of Africa (52×30 mins) A dramatic look at the mysterious animals of Africa's stunning wildlife population.
Serie Noire Thirty new live action films available for english speaking territories.
Represented By:
Frank Agrama, President and David La Follette.

Lorimar-Telepictures Corp

ALF (30 mins) A comedy series for the whole family, ALF is about a wise-cracking Alien Life Form from the planet Melmac who crashes his spaceship through the Tanner family's garage in suburban Hollywood.
Our House (22×60 mins) A widower in his mid-sixties whose daughter-in-law and three grandchildren move in with him after the death of his son.
The Days And Nights Of Molly Dodd (30 mins) A situation comedy that reflects perfectly the problems of the modern-day woman.
Spies (60 mins) George Hamilton stars as agent Ian Stone, a handsome and sophisticated spy with a penchant for wine, women and song.
Silverhawks (65×30 mins) An innovative, music-driven animated series. Shows feature metallic-looking characters which also possess human qualities.
Represented By:
Michael Jay Solomon, President and Jeff Schlesinger, Sr.Vice President.

Manson International

Billy Galvin (95 mins) Karl Malden stars in this touching drama about a father and Son's relationship with each other.
My American Cousin (95 mins) A 12 year old girl finds her life turned upside down by the arrival of her 16 year old American cousin.
Walls Of Glass (95 mins) Philip Bosco and Geraldine Pae star in this dramatic story of self-realization and triumph.
Meatballs III:Summer Job (95 mins) A would-be angel is sent to show a nerdy kid how to be what the girls really want.
The Butterfly Revolution (89 mins) It starts as a game, campers against counselors, that becomes a revolution.
Represented By:
Michael J. Werner, Vice President International Sales.

MGMUA Communications

We Got It Made (30 mins) All-new first-run episodes for syndication. Comedy about beautiful maid and two bachelors.
Jack And Mike (60 mins) Shelley Hack stars in action adventure series about two-career marriage working in modern times.
Sea Hunt (30 mins) Drama and adventure under the sea with Mike Nelson.
Mercy or Murder (97 mins) Explosive move for television. Robert Young stars as retiree who kills his wife out of love.
Dirty Dozen III (97 mins) The Dirty Dozen are back and they're angry.
Represented By:
Ron. V. Brown, Executive Vice President and Christopher Egolf, Vice President.

New Century Telecommunications

Sword of Gideon (4 hours) A true story based on the blockbuster, best-selling book Vengeance by George Jones.
Atlantic City (104 mins) A spirited runaway from Sesketchewan who works in an Atlantic City oyster bar by day and takes croupier lessons at night.
Captive (85 mins) A distured Vietnam veteran kidnaps a lonely woman. She awaits her fate and tries to bargain for her life.
Hercules In New York (91 mins) In defiance of his father, Zeus, Hercules decides to visit Earth.
Invisible Strangler (85 mins) A police detective with two things on his mind. One is his girlfriend and the other is a string of brutal and mysterious killings.
Represented By:
robert B Morin, President and Eugene J. Lavelle, Vice President.

Sunbow Productions International

The Transformers (95×30 mins) This fast paced, high-tech struggle between good and evil is the No. 1 rated syndicated kids series in the U.S.
JEM (26×30 mins) A truly outrageous animated rock 'n' roll fantasy adventure packed with high fashion, sweet romance and hot pop music.
My Little Pony 'n' Friends (65×30 mins) Animated comedy adventure series featuring the My Little Pony characters, the Potato Head Kids, The Glo Friends and Moondreamers.
GI Joe: International Heroes (95×30 mins) Often imitated but never equalled, this animated action-adventure series has been topping the U.S. ratings charts for five years.
Super Show (15×30 mins) Unique 30-minute programmes consisting of three separate segments: 'Jem,' 'Robotix' and 'Bigfoot and the Muscle Machines.'
Represented By:
Fred Cohen, Executive Vice President and Jan Cooper, Vice President.

Television Program Enterprises

Lifestyles Of The Rich and Famous (60 mins) An exclusive, intimate, revealing tour of the private lives of exception people from all over the globe.
Star Search (60 mins) World's greatest talent competition with over 1.5 million in prizes.
Runaway With The Rich And Famous (30 mins) Your passport to a fabulous half-hour vacation uncovering the secret hideaways and exclusive vacation spots of the rich and famous.
Supermodel Of The World (120 mins) An exciting two-hour special featuring the world's most beautiful young models competing for a 250.000 modeling contract.
Fame, Fortune and Romance (30 mins) A daily half-hour entertainment-information magazine format TV show with superstar celebrities, millionaire moguls and headline making winners.

TEN, The Entertainment Network

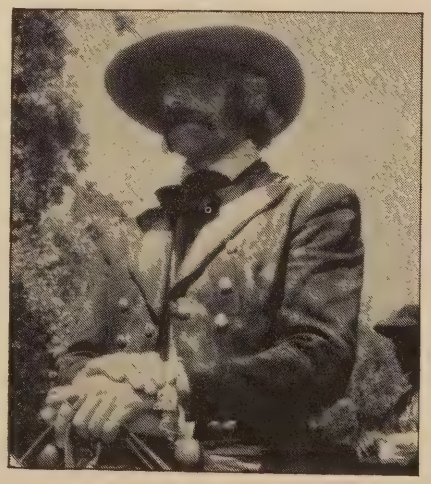
The 1987 Montreux Rock Festival The Swiss Alps provide the backdrop for this new edition of the legendary international rock festival.
The 1987 British Record Industry Awards From the Grosvenor House in London, top British and international recording stars compete in numerous categories for the coveted trophy.
The Best Of Great Performances : 'Dance In America' A collection of classic ballet and modern dance performances, culled from WNET's prestigious 'Great Performances Library'.
Top Of The Pops A weekly international edition of the 23 year old BBC rock series featuring up-to-the-minute chart action, the latest breaking news, and onstage superstar performances from both sides of the Atlantic.
Represented By:
William W. Doyle, VP International Sales and Andrew Berman, International Sales.

Westernworld Television Inc.

Alive and Well (65×30 mins) This exciting magazine show features the best tip· in health, nutrition and lifestyle.
America's Golden Ski Anniversary (60 mins) Captures the vibrant spirit of fifty years of American skiing... its personalities, innovations and winning moments.
Fifteen (13×30 mins) A new teen drama and the first soap designed for and starring only teenagers.
Into The Darkness (90 mins) A psychological thriller - an unbalanced killer stalks the world of top fashion models, starring Donald Pleasance.
The New Music Awards (120 mins) Hosted by Ron Regan, Jr. Honors America's new musical talent in 11 different categories.
Represented By:
Julio Gonzalez-Reyes, Chairman and Matthew Ody, Director.

Worldvision Enterprises Ltd

Gone To Texas (3 hours) Starring Sam Elliott. Special presentation movie broadcast on the CBS-TV Network, based on the larger-than-life exploits of Sam Houston, the legendary frontiersman, statesman and war hero who founded the state of Texas.



'Gone to Texas': Worldvision

Uncle Tom's Cabin (2 hours) A movie based on Harriet Beecher Stowe's classic novel.
The High Price Of Passion (2 hours) Stars Richard Crenna in the true story of a college professor whose obsession with an ambitious young prostitue leads to murder.
Night Of Courage (2 hours) Stars Barnard Hughes and Daniel Hugh Kelly in a gripping story about prejudice and violence in a modern city.
When The Bough Breaks (2 hours) A child psychologist who is drawn into a bizarre murder case in which the only witness is a seven-year-old girl.
Represented By:
Mr Bert Cohen and Mr Bill Peck.

WW Entertainment

Death Is Part Of The Process (1 hour and 54 mins) A gripping story of the continuing struggle against apartheid in South Africa.
The McGuffin (1 hour and 40 mins) A Hitchcock-fans's fantasy becomes reality as he is drawn into a deadly mystery.
In The Secret State (1 hour and 43 mins) Frank Strange built the most lethal organisation in the world. Now he's the target.
Frankie and Johnie (1 hour and 39 mins) An investigating reporter, trying to clear his conscience, uncovers a web of coverup and corruption.
Smart Money Three street kids join forces to expose a master computer criminal
Represented By:
George Hankoff, President and Sylvia Delia, Director of Sales.

Walt Disney Productions Ltd

Disney Sunday (one and two hours).
Sidekicks (22×30 mins)Action adventures.
Ducktales (65×30 mins).
The Best of The Wonderful World of Disney.
The Making of Captain EO.
Represented By:
Richard Frank, President, Walt Disney Pictures and Etienne de Villiers, President, Buena Vista International Television.

Yugoslavia

JRTTelevision Belgrad

It's Not My Life, It's Only Temporary (2×55 mins) A contemporary drama of three people searching for ordinary but so hard to achieve human happiness.

JRTTelevision Ljubljana

Cerro-Torre, The Infernal Mountain (25 mins) Documentary about the opening of a new route in Cerro-Torre, Patagonia, won several awards at mountain film festivals.

JRTTelevision Novi Sad

The Knife-Thrower (89 mins) The events focus on a most unusual friendship which develops between a man who claims to be an ex-circus peformer and the genial giant, Deli-Beg.

JRTTelevision Sarajevo

A Little Bit Of Soul (70 mins) In remote Bosnian village, two children live right after the war.

JRTTelevision Skopje

The Icons Of Macedonia (2×30 mins) The most beautiful examples of the Icons dating from the 6th century up today.

JRTTelevision Zagreb

On The Road To Vucjak (15×60 mins) In search of himself a young intellecutual leaves for a remote village.

CANADA: TV

Week ending December 14, 1986

Rank	Programme	Viewers (millions)
	CBC	
1	Dallas	3,231,000
2	Anne of Green Gables	2,767,000
3	Hockey Night in Canada	2,313,000
4	Golden Girls	2,264,000
5	Newhart	2,132,000
	CTV	
1	Cosby Show	4,939,000
2	Family Ties	4,000,000
3	Cheers	3,078,000
4	Night Court	2,999,000
5	Anastasia: Mystery of Anna 2	2,763,000
	Global	
1	Who's The Boss	851,000
2	Growing Pains	638,000
3	Dynasty	622,000
4	Murder She Wrote	575,000
5	Colby's	555,000
	Radio-Canada	
1	Dames de Coeur	2,694,000
2	Sameo de Rire	1,643,000
3	Insolences Camera	1,509,000
4	Dallas	1,480,000
5	Anne ... La ... Maison	1,395,000

Source: A C Nielsen

FRANCE: TV

Week ending December 21, 1986

	Title	Channel	Viewers (per cent)
1	Policeman or Hooligan (film)	TF1	48
2	Magnum:	A2	30
3	The Tribulations of a Chineseman in China	FR3	28
4 =	Maguy	A2	27
4 =	Starsky and Hutch	TF1	27
6 =	The Old Man and the Child (film)	TF1	26
6 =	The Native Land in Danger (telefilm)	A2	26
6 =	The Two Rings of Cagliostro	TF1	25
9 =	Johnny Hallyday	TF1	25
9 =	Fans School	A2	25
9 =	Lies we Didn't Tell	A2	25
13	Champs Elysees au Quebec	A2	24
14 =	Donne moi la main	A2	22

Source: Médiametrie

HONG KONG: TV

Week ending January 11, 1987

	Programme	Channel	Viewers (millions)
1	City Japes	TVBJ	2.764
2	Dharma	TVBJ	2.754
3	City Japes	TVBJ	2.746
4	City Japes	TVBJ	2.725
5	City Japes	TVBJ	2.706
6	E.Y.T. – 5000	TVBJ	2.660
7	Dharma	TVBJ	2.617
8	Dharma	TVBJ	2.599
9	Dharma	TVBJ	2.508
10	Taste/Bachelorhood	TVBJ	2.473

Source: AGB McNair

UNITED KINGDOM: TV

Week ending January 4, 1987

	Programme	Channel	Rating (millions)
1	EastEnders (Thu/Sun)	BBC-1	28.00
2	EastEnders (Tue/Sun)	BBC-1	27.75
3	Coronation Street	ITV	16.95
4	Wish you were here	ITV	16.70
5	The Love Bug	ITV	16.55
6	Seduced	ITV	14.20
7	Jaws 3	ITV	14.10
8	Superman III	ITV	13.30
9	Crossroads (Mon)	ITV	13.25
10	Only Fools and Horses	BBC-1	13.10
11	People do the Funniest Things	ITV	12.95
12	'Allo 'Allo	BBC-1	12.85
13 =	Crossroads (Tue)	ITV	12.60
13 =	Coronation Street	ITV	12.60
15 =	Morecambe and Wise Classics	BBC-1	12.45
15 =	Bergerac	BBC1	12.45

Source: BARB

PHILIPPINES: TV (Foreign Shows)

Week ending December 7, 1986

	Title	Channel	Rating (per cent)
1	Lady Blue*	7	27.4
2	The Equalizer*	7	19.1
3	Crime	9	17.8
	Life's Most Embarrassing Moment	7	17.8
4	Miami Vice	7	16.7
5	The Hunter	9	15.3
6	Manimal	9	15.2
7	The A-Team	7	14.9
8	Newhart	7	13.9
9	Family Feud	9	13.8
	Scarecrow and Mrs. King	7	13.8
10	Blockbuster Movies	13	13.5
	Masquerade	9	13.5

Source: Media Pulse, Inc.

UNITED STATES: TV

Week ending January 25, 1987

	Programme	Channel	Rating
1	Superbowl	CBS	45.8
2	Bill Crosby Show	NBC	41.3
3	Family Ties	NBC	39.2
4	Superbowl Post	CBS	34.0
5	Cheers	NBC	30.7
6	Golden Girls	ABC	26.4
7	Tortellis	NBC	25.1
8	Moonlighting	ABC	24.4
9 +	Growing Paineel.2		
9 +	Who's the Boss	ABC	20.8
11	Newhart	CBS	22.9
12	Dallas	CBS	22.3
13	Amen	ABC	20.9
14	2-2-7	NBC	20.7
15	Matlock	NBC	20.2

Source: A C Nielsen

GERMANY: TV

Week ending January 4, 1987

	Programme	Channel	Viewers (millions)
1	Dreamship	ZDF	23.90
2	My Daughter and I	ZDF	18.60
3	Torches in a Storm	ZDF	17.64
4	Derrick	ZDF	16.21
5	Miami Vice	ARD	15.13
6	Lindenstrasse	ARD	13.84
7	Songs from the Heart	ZDF	13.65
8	An ANgel on Earth	ZDF	13.10
9	Masada	ARD	12.29
10	Master Eder and his Pumuckl	ARD	12.00

Source: ARD/ZDF

UNITED KINGDOM: HOME VIDEO

Week ending January 17, 1987

	Title	Supplier
1	Back to the Future	CIC
2	Police Academy III	Warner
3	Down and Out in Beverly Hills	Disney
4	Rocky IV	Warner
5	Indiana Jones & The Temple of Doom	CIC
6	Teenwolf	E.V.
7	Biggles	CBS/Fox
8	House	E.V.
9	To Live & Die In L.A.	Vestron
10	Deathwish 3	Guild
11	Silver Bullet	Cannon
12	Delta Force	Rank
13	Prizzi's Honour	Embassy
14	Witness	CIC
15	Year of the Dragon	Cannon
16	Romancing the Stone	CBS/Fox
17	Recruits	CBS/Fox
18	Cocoon	CBS/Fox
19	Absolute Beginners	Palace
20	Jagged Edge	RCA/Columbia

Source: Video At Home

AUSTRALIA: HOME VIDEO

(Week ending January 14, 1987)

	Title	Supplier
1	Playboy Video Magazine	Palace
2	Forbidden Love	Vogue
3	Amazon Jail	Supreme
4	American Ninja	RCA/Col/Hoyts
5	Terminal Island	Vogue
6	The Tomb	Delta
7	Electric Blue 22	VPV
8	Bad Guys	Vestron
9	Scoring	Supreme
10	Honky Tonk Man	Warner
11	Santa Claus the Movie	RCA/Col/Hoyts
12	Delta Force	RCA/Col/Hoyts
13	Letter to Brezhnev	Premiere
14	Lost in America	Warner
15	Rude Rides Again	Premiere

Source: Encore

INTERNATIONAL EVENTS

February 9-14	*Monte Carlo TV and Video Market (Tel: 33-1-45 62 3100)*
February 15-20	*The Olympic Movement and the Mass Media-Congress The University of Calgary, Canada (Tel: 403 220 5051)*
February 21-28	*FESPACO Panafrican Film Festival, Ouagdougou*
April 21-26	*MIP-TV (Tel: 331 4505 1403)*
March 4-12	*The International Independent Paris Video & TV Point, Centre Cultural Wallonie Bruxelles, Paris (Tel: 67 50 79 28)*
March 16-22	*The Fifth Internatinal Festival of sports programmes, Turin, Italy (Tx: 610199)*
March 23-28	*The Cass London Showbusiness Exhibition, The Barbican Centre, London (Tel: 1 488 2120)*
April 21-26	*MIP-TV (Tel: 331 4505 1403)*
April 21-23	*The New York International Home Video Market, Jacob Javits Convention Centre, New York*
May 9-16	*Montreux Golden Rose Contest for TV Light Entertainment Programmes, Montreux, Switzerland (Tx: 911 534)*
May 27-29	*Prix Jeunesse 1987, Munich, Germany (Tx. 52107)*
May 28-June 2	*International Festival of Animation, Annecy, France (Tel: 50 51 78 14 Tx: 309 267)*
May 20-June 1	*Fourth Annual Showbiz Expo, Los Angeles Convention Centre (CA) 213 668 1811*
May 31-June 5	*Nordic Screenings, Ronne, Denmark (Tel: 45-1-67 1 2 33 ext. 4076 Tx: 27 386 DRINT DK)*
June 7-13	*BANFF Television Festival, Banff, Alberta, Canada (Tx 03 826657)*
June 11-17	*15th Montreux International Symposium and Technical Exhibition Montreux, Switzerland (Tel: 21 63 32 20 Tx: 453 283)*
September 21-24	*P.I.M.M. Regal Meridan Hotel Hong Kong*
October 12-16	*MIPCOM*
February 26-29 1988	*NATPE, Houston*

While every effort is made to ensure accuracy, TV World cannot be held responsible for errors in this information.

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BELGIUM

Week ending December 12, 1986

	Title	Channel	Share (per cent)
1	Look Out	BRT.1	46.2
2	Sportsweekend	BRT.1	42.7
3	View Of Art	BRT.1	41.5
4	Night Tariff Electricity	BRT.1	39.2
5	Natural Gas	BRT.1	39.2
6	Weatherman	BRT.1	38.3
7	Panorama	BRT.1	36.3
8	Spot: Calcium	BRT.1	33.7
9	Spot: Cancer and Food	BRT.1	26.6
10	Soft Is The Night	BRT.1	23.2

Source: BRT

ITALY: TV

Week ending January 24, 1987

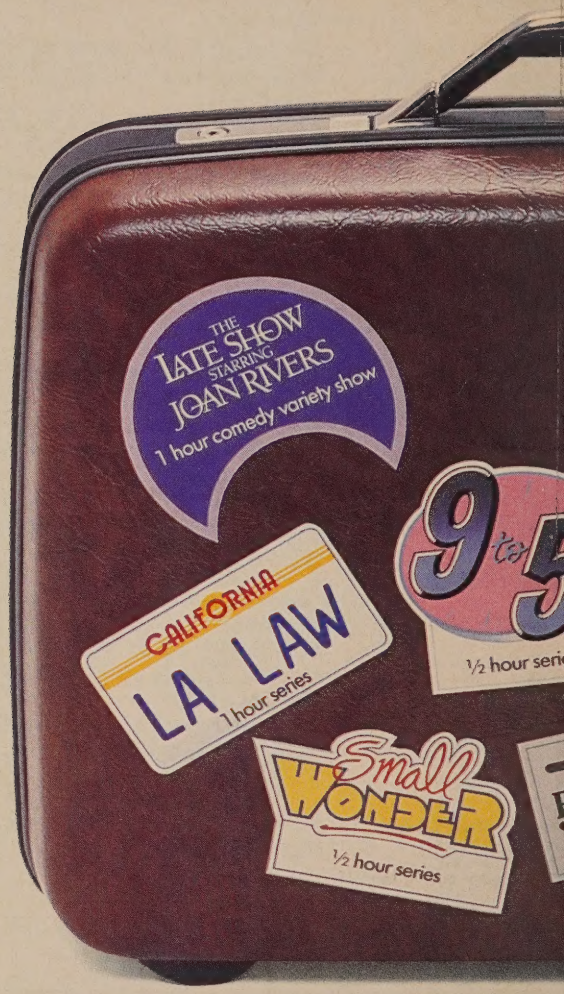
	Programme	Channel	Viewers M	%
1.	Mary Poppins	RAI7		39.2
2.	Goldfinger	RAI7		38.4
3.	Due Super Piedi Quasi Piatti (two super cops)	Canale 5		35.8
4.	Superman 3	Canale 5		33.7
5.	Pista Arriva Il Gatto Delle Nevi	RAI 1		31.4
6.	10 Commandments Part 1	RAI 2		34.7
7.	College	Italia Uno		30.8
8.	Pizza Connection	Canale 5		26.9
9.	10 Commandments Part 2	RAI 2		26.3
10.	Dynasty/The Colbys (soap opera)	Canale 5		21.2

Source: Auditel

MALAYSIA: TV

Month ending November 1986

	Title	Channel	Ratings (per cent)
1	Malay Film	RTM 1	41
2	Drama Swasta	RTM 1	28
3	Drama Minggu Ini	RTM 1	28
4	Malay Drama Series	RTM 1	27
5	Drama Swasta	RTM 1	26
6	Hiburan Minggu Ini	RTM 1	22
7	Bintang RTM	RTM 1	21
8	Isu	RTM 1	20
9	Hindi/Tamil/Chinese Film (Wednesday)	RTM 2	14
10	Tamil/Hindi Film (Saturday)	RTM 2	11
11	Chinese Film (Sunday)	RTM 1	10



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